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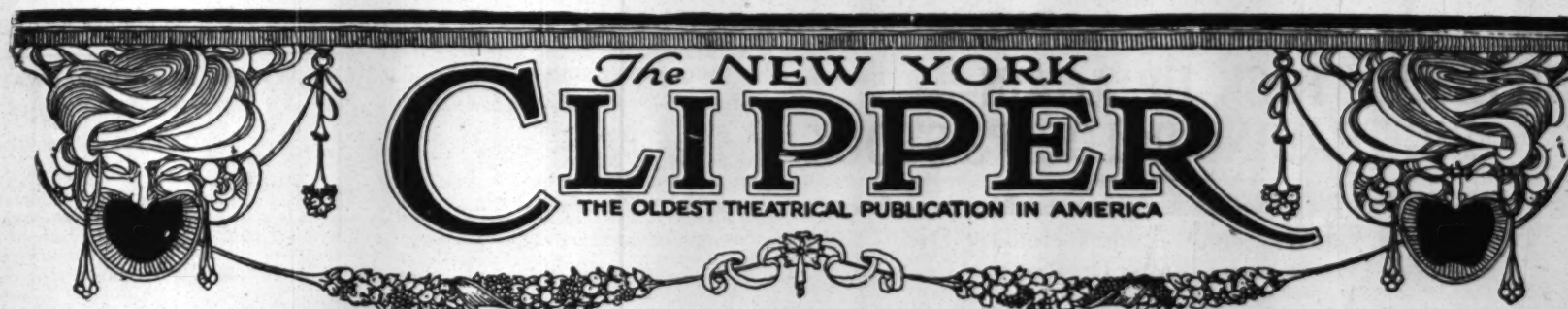
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OPENING OF SEASON LEAVES THEATRICAL MANAGERS GUESSING

**First Month's Show Receipts So Uneven That New Season's
Business Future Is Still in Doubt—Big Business in
Large Cities Overcome by Slump on Road**

The financial results to be expected during the theatrical year of 1922-1923 are still a closed book, the business done during the opening month of the season being so uneven that theatrical men are not disposed to feel at all certain of the way things will turn out, and are accordingly stepping carefully, ready to take advantage of developments. Where, earlier this year, it was confidently expected that the present season would see better business than for several years past, the results of the past month have made managers wary of banking too much on good business.

The legitimate theatre's business conditions are about the most difficult to analyze in show business, managers say. The reports of the first shows that went on tour were exceedingly good, pointing to a boom season, but now the shows playing outside of the few great cities are showing such varied returns that it is almost impossible to make any comprehensive statement.

One thing is certain, touring managers say: that is that the one-night stand towns will not buy dramatic attractions unless they have some unusual appeal, either being smashing hits like "The Bat," or more or less sensational, like "The Unloved Wife," which is repeating its great success of last season.

The dramas, which have only a fairly good run in New York behind them, seem to have little appeal to the provincial public, and the box office results make the resident managers unwilling to book them and take a chance on the heavy expenses of operating a theatre nowadays, while the touring managers or producing managers are even more unwilling to gamble because of the sky-high cost of traveling, cartage and technical employees' wages. The musical play which has the advantage of having been recently produced on Broadway is in most demand, the small-city theatregoer being willing to pay \$2.50 or \$2 to see it. At the same time, musical shows which were originally produced only two or three years ago and were successful are not wanted in the small town. As examples of this condition, "The O'Brien Girl," a successful musical comedy of last year, which

has been playing on tour, closed in St. Louis last Saturday night because of poor business, and "Mary," one of the really big hits of the season before last wherever it played, is scheduled to close in two weeks down South, where it has been playing the one-nighters, for the same reason.

In Chicago and in Boston business is very good, and in Philadelphia gives promise of improving to a large extent, but in New York itself the majority of the plays produced have been so colorless that the public has not become interested in them, although business has been good enough at that to keep the majority of attractions running at a fair profit.

Vaudeville is running along at its usual steady pace, with business good and showing every sign of continuing so or even better all year. This branch of the theatre is going through a sort of reconstruction period, more shows a day at lower prices being the manner in which managers are meeting new conditions, but in the main business is very good. Shubert vaudeville, on the other hand, has suffered from being poorly exploited, with even the good shows on the "wheel" being at a disadvantage on this account. Heavy advertising, to counteract this bad beginning, will, in all probability, bring the circuit around.

The burlesque branch of the entertainment industry is doing better business than last year. The leading circuit, the Columbia, has succeeded in bettering its shows to an extent where they are about the best amusement value for the money in any line of the theatre, and the box office reflects the renewed interest of the public.

The stock theatres throughout the country are almost all doing very good business. Stock is gradually getting to the stage where the public recognizes its great value, especially in the small cities, where the resident companies are taking the place of the touring dramatic attractions.

The month of October, say managers, will clear up the haziness about the business and will show whether the present season will fulfill the promises held out for it earlier this year.

"HITCHY-KOO" OPENS MONDAY

Raymond Hitchcock, in his new revue, "Hitchy-Koo of 1922," will open in Baltimore on Monday, October 9. The supporting cast will include Benny Leonard, lightweight boxing champion; Audrey Maple, Brendel and Bert, Ben Bard and Jack Pearl, May Boley, Billie Ritchie, Edythe Baker, O'Hanlon and Zamboni, Joyce White, Lora Hoffman, Harry and Grace Ellsworth, Jack Squires, Alice Ridnor, Danny Dare, Beatrice and Marcella Swanson, Louis Hector, and a chorus of sixty girls.

"Hitchy-Koo" is scheduled to come into a New York house two weeks later and will be seen in one of the Broadway houses. The show is larger than last year's production.

CUTTING OUT THE 2 NIGHTERS

Many of the towns which used to be three and two night stands for touring theatrical companies, as may be seen by the route now being played through New York state by one of "The Bat" companies have been cut to one night. Schematdy, which was always a three night stand town, played "The Bat" only two days; Amsterdam, formerly a three night stand, only played the show one night, on Wednesday of this week; Glens Falls played one night, Thursday, while it was formerly able to keep a show for two days. The percentage of the small town public which is willing to pay to see a show of the type of "The Bat" is much smaller, resident managers say, than it was before the business depression set in.

SHUBERT UNITS OUT OF WIETING

SYRACUSE, N. Y., Oct. 2.—The Wieting Opera House discontinued playing Shubert Vaudeville with Saturday night's performance, as a result of the Park Theatre, of Utica, which split the week with the local house, having withdrawn from the circuit. The withdrawal of the Wieting is believed to be temporary.

Previous to the present arrangement of the wheel, a one week lay-off followed the Shubert Units after playing Syracuse. As matters now stand, a two-week lay-off is faced by the shows. If the local house were to continue playing the Shubert Vaudeville shows, it would be but four days in two weeks that the show worked in this territory and the financial burden would make such a thing all but impossible.

Later on it is expected that additional theatres joining the wheel will result in a readjustment that will make it possible for the Wieting to resume playing Shubert Vaudeville.

Walker Whiteside, in "The Hindu," opened at the Wieting on Monday night of this week and will remain until Wednesday night. "Blossom Time" comes in for the first three days of next week.

FILMS FOR GRAND OPERA HOUSE

CHICAGO, Oct. 2.—George M. Cohan's Grand Opera House is going into pictures and with the closing of Helen Hayes in her play "To the Ladies," next week, the film policy will take effect.

Douglas Fairbanks in his new feature, "Robin Hood," will be the opening feature.

"To the Ladies" was praised by all the critics and pronounced an excellent attraction, but it failed to attract big audiences here.

The evident lack of interest in good plays here was responsible for the policy change.

EQUITY OUT OF POLITICS

Equity, which several months ago urged that the theatrical profession should be represented in the city, state and national legislative bodies by actors, is absolutely "out of politics," it was stated last week by Frank Gillmore, Executive Secretary of the Association. Although the several political parties have made appeals to the A. E. A. to side with them in the coming elections, the actors' union refuses to endorse any party or individual candidate, although "it may reprint recommendations made by the American Federation of Labor."

JOLSON SHOW GOING OUT AGAIN

The Hawaiian play that was produced last season for a brief run by Al Jolson, is to be presented again this season by Jolson and Arthur Hopkins. The play was written by Ethelbert Hale, who is also an actor and the husband of Molly Pearson, now appearing in "The Dover Road."

The play in question, although Hawaiian, is more or less of a melodrama, and played out of town last season.

CORT TO DO "THE EXILE"

"The Exile," a new play by Sidney Toler, has been accepted for production by John Cort and will go into rehearsal in a few weeks.

NORA BAYES' SHOW SCORES

SYRACUSE, N. Y., Sept. 26.—The new Nora Bayes musical comedy, "Queen o' Hearts," produced by Max Spiegel, which opened at the Wieting Theatre on Monday night, is a really charming thing, with some unusually clever lines, a good book and fine lyrics and melodies. The book and lyrics are by Frank Mandel and Oscar Hammerstein, 2nd, and the music by Louis Gensler and Dudley Wilkinson. Ira Hards staged the play and Dave Bennett the dances.

The opening show ran rather long, until 11:30, in fact, and some of the material could be cut to the enhancement of the play. Miss Bayes marks up a perfect score as the chief character and the singer of most of the songs. In "That's That" and "You Need Someone," she has two numbers that measure up to the standards of the many songs she has made famous in the past.

Edna Hibbard, a wonderfully attractive little person, registered a solid hit. Norma Terriss is a great dancer, uncorking some fine steps. Others in the company are Arthur Uttry, Max Hoffman, Jr., Eliza Peterson, Harry Richman, Sidney Brook and Thomas Bradley.

The story of the play concerns the endeavors of Elizabeth Bennett, who manages a matrimonial agency, to meet the requirements of two brothers, the first wedded of whom will inherit a large fortune. They have decided to marry at the same time and so beat the terms of the will, sharing 50-50. The manager, played by Miss Bayes, puts herself and a younger sister (Miss Hibbard) up as candidates for wifeship and eventually are accepted.

The show will come into New York and be seen at the George M. Cohan Theatre on October 10.

OPPOSE NEW MILEAGE BOOKS

WASHINGTON, Sept. 30.—Theatrical companies and traveling salesmen are more expensive to transport than other classes, according to railroad representatives who argued this week before the Interstate Commerce Commission against the proposal to establish a system of interchangeable mileage books for passenger transportation over all lines. By a recent act of Congress the commission was authorized to require the issuance and sale of such books by all roads and to fix a reasonable rate.

C. A. Fox, chairman of the Central Passenger Association, representing 148 railroads, asserted that theatrical companies, salesmen and a few other classes, which he called "organized traffic," should not be given better rates than the rest of the traveling public. He estimated that the railroads would have to bear an additional expense of \$1,680,000 with the mileage books.

H. W. Bickle, counsel for the Pennsylvania Railroad, gave notice that the railroads reserved the right to test the constitutionality of the act or of any orders of the commission under it.

"LOVE CHILD" OPENS WEDNESDAY

"The Love Child," by Bataille, will be shown in Hempstead, Wednesday night of this week, and after further showings in White Plains, Hartford, Springfield and Providence will be brought in to New York by Al Woods, probably the latter part of the month.

ORPHEUM STOCK UP AGAIN— BIG TRADING IN LOEW'S STOCK

New High for Year 26 $\frac{7}{8}$ Set by Orpheum on Monday—Loew's Which Gets Big Play from Traders Holding Own— Famous Players-Lasky Makes Up Part of Loss

The new high price for the year of 26 $\frac{7}{8}$ which Orpheum Circuit, Inc., stock set last week was topped on Monday of this week, when the issue went up to 26 $\frac{7}{8}$. The stock made a clear gain of 1 $\frac{3}{4}$ points last week, with trading to the amount of Monday. This stock was the leader in point of interest of the amusement stocks last week, with trading to the amount of 23,900 shares being recorded, and 3,000 more shares changing hands on Monday of this week. Orpheum common has been as low as 12 $\frac{3}{4}$ this year, but has been steadily climbing for the past month or more.

Famous Players-Lasky stock, which reached a record high several weeks ago at 107, and then slumped to as low as 91 $\frac{3}{4}$ last week, came back strongly on Monday of this week, gaining 3 points in the day's session, closing at 96 $\frac{1}{4}$. Last week 25,900 shares were traded in, and 3,500 changed hands on Monday.

Loew's, Inc., is proving one of the strongest amusement issues, tenaciously holding its price well up near the new high for the year of 23 $\frac{3}{4}$ which it set two weeks ago. It slid down to 20 $\frac{1}{4}$ last week, but came back to 23 on Monday, with the record volume of 15,100 shares changing hands. Last week 41,300 shares were bought and sold.

That Famous Players-Lasky stock will again become one of the most valuable stocks in point of dividend value is the view held out by many of the holders of this issue. While many expect the directors of the corporation will increase the rate of dividend on the common, with a view to bettering the stock's market value, it is not generally expected that this will be done. As the date of the next dividend payment approaches, however, the chance of an increase will probably cause the stock to rise.

CLERGY TO SEE PICTURE

Over 1,500 clergymen of all denominations, have been invited to a private showing Thursday morning, at the Palace Theatre, of the motion picture version of "The Old Homestead." The picture which will be seen at the Capitol Theatre next week, will be shown later at all Keith-Proctor-Moss houses.

So many requests were received by the producers for a special presentation at an early date that Mr. Rothapfel's permission was obtained to show the picture privately previous to the initial public showing at the Capitol.

"FOLLIES" OPENS IN PITTSBURGH

The third annual production of "Greenwich Village Follies" opened at the Alvin Theatre, Pittsburgh, last Monday evening. The show is featuring Ted Lewis and his Band, and includes Bird Millman, Joe E. Brown, Eva Puck, Sammy White, Marie Holly and La Sylphe. Morris Green, one of the managing directors of Bohemians, Inc., sponsors of the show, and John Murray Anderson, who staged it, also made the trip.

"SAWING" FILM CAN BE SHOWN

The film exposé of the magical illusion, "Sawing a Woman in Half," which the producers had been enjoined from distributing and exhibiting, may now be shown and marketed without danger of any further litigation, Horace Goldin, the owner of the rights to the act, and the Weiss Brothers, proprietors of the Clarion Film Company, which produced the movie exposé, having entered into a stipulation last week to allow the release of the picture.

WERBA TO DO COMEDY

Louis F. Werba, who is returning to the producing field, has accepted a new comedy by Philip Bartholomae entitled, "Barnum Was Right." Mr. Werba will do this piece prior to the musical production, "Adrienne," which has been announced as his initial come-back offering. The Bartholomae play will go into rehearsal this week and open out of town the latter part of the month.

"SWIFTY" COMING IN

"Swiftly," a comedy by John Peter Toohey, will be brought to New York in the near future by William A. Brady. The theatre in which the play will be seen is expected to be The Playhouse, following the run of "On the Stairs," in which Arnold Daly is now playing.

CHICAGO BUSINESS SLOW

CHICAGO, Sept. 30.—Business at the theatres this week has been only fair, the one outstanding hit in Chicago is Al Jolson in "Bombo" at the Apollo.

Ed Wynn is doing a big business, but the Jolson show has it on every production in town in gross receipts.

Tonight George Arliss will appear at the Great Northern in "The Green Goddess" and Monday night Leo Ditrichstein will stage "Under False Pretenses" at the La Salle—it will also be the dedication night for the new Harris theatre with "Six Cylinder Love."

Other shows remaining are "The Guilty One," with Pauline Frederick doing only a fair business at the Woods; "To the Ladies" at the Grand; "The Dover Road" at the Playhouse is doing a splendid business and no doubt will remain here a long time; "Thank U" at the Cort is holding up nicely; "Good Morning Dearie" at the Colonial is still getting only a fair share of what they should be doing; "The Cat and the Canary" at the Princess is doing fine; "Bull Dog Drummond" at the Powers leaves at the end of next week to be followed in by a "Bill of Divorcement"; Marjorie Rambeau is located at the Studebaker; "Lightning" at the Blackstone is going ahead without any signs of a "let up"; "The Rubicon" is now located at the Central; "Strut Miss Lizzie" closed its engagement at the Auditorium tonight.

GUILD TO DO "GUARDSMAN"

The Theatre Guild has acquired through Hans Bartsch "The Guardsman," a romantic comedy by Franz Molnar, author of "Liliom." It will probably be presented some time during the present season with Joseph Schildkraut in the title role.

"YANKEE PRINCESS" A BIG SHOW

It required a special train of seven cars to bring in A. L. Erlanger's production of "The Yankee Princess" from Pittsburgh to New York on Sunday. The piece opened at the Knickerbocker on Monday night.



LETTIE BOLLES

Leads with **IRONS AND CLAMAGE** "TOWN SCANDALS," playing the Columbia Circuit. This week at Miner's Empire, Newark, N. J.

EIGHT NEW PLAYS ON BROADWAY

Eight new plays come to the New York stage this week, most of them long heralded and thoroughly rehearsed and re-written on the road.

The first of the week's productions was "Malvaloca," which the Equity Players presented at the Forty-eighth Street Theatre Monday night. The play is by Sefin and Joaquin Alvarez and has in its cast Jane Cowl, Angela McCahill, Marietta Hyde, Lillian Albertson, Jessie Ralph, Lenore Norville, Louise Closser Hale, Margaret Fareleigh, Grace Hampton, Lalive Brownell, Edith Van Cleve, Rollo Peters, Frederick Burt, Marshall Vincent, Frank I. Frayne, Claude Cooper, Edward Cullen and John Parrish.

On Monday night also the A. L. Erlanger production, "The Yankee Princess," adopted from "Die Bajadere," with book by William Le Baron and lyrics by Bud de Sylva, was presented at the Knickerbocker with Vivienne Segal in the title role and a cast in which are John T. Murray, Thorpe Bates, Vivian Oakland, Frank Doane, Roland Bottomley, Princess White Deer, Royal Tracy, Colin Campbell and George Grahame.

The third production on Monday evening was "The Lady in Ermine," which the Shuberts brought to the Ambassador Theatre. Frederick Lonsdale, Cyrus Wood, Jean Gilbert and Alfred Goodman are responsible for book, music and lyrics, and in the cast are Wilda Bennett, Walter Woolf, Robert Woolsey, Helen Shipman, Ignacio Martinetti, Gladys Walton, Harry Fender, Mlle. Rodriguez, Marie Burke, Detmar Poppen and Timothy Daly.

Sir Harry Lauder opened Monday night, making the fourth for that evening, at the Lexington Theatre, assisted by Winona Winter, Gintaro, De Pace, the Brothers Gaudsmith and Unitah Mastemman.

"Dolly Jordan" was presented by John Cort last night at Daly's Theatre (formerly the Sixty-third Street). The play is by B. Iden Payne and has a cast headed by Josephine Victor and including Hartley Power, Walter Ringham, Whitford Kane, Catherine Calhoun Doucet, Marion Abbott, Langhorne Burton, Georgie Ryan, Reginald Carrington, Shirley Gale, Jill Middleton, Burdette Kappes, Kevitt Mantton, Denise Corday, Alphonz Ethier, Vernon Kelson, Amelia Gardner, John Rogers, Charles Esdale, and Harold Schaughency.

Another opening last night was "That Day," which Richard G. Herndon brought into the Bijou Theatre. It is by Louis K. Anspacher and has in the cast Helen Holmes, Hadda Hopper, Betty Linley, Frances Neilson, Agnes Atherton, George MacQuarrie, Frederick Truesdell, Robert Harragan, Edward Fielding and Alfred Swenson.

Thursday will see the "Revue Russe" opening at the Booth Theatre.

"The Ever Green Lady" will be presented at the Punch and Judy on Saturday by David Wallace. It is by Aby Merchant and staged by J. M. Kerrigan. In the cast are Beryl Mercer, Robert T. Haines, J. M. Kerrigan, Jane Meredith, Charles Ellis, Elsie Esmond, Jack Murtagh, Beatrice Miles, Andre Corday, Thomas F. Tracey, Sam Janney, Albert E. Powers and Frances and Jimmy Bapsley.

"Thin Ice," which was slated to open this week, was shown last Saturday night.

MARION DAVIES

Marion Davies, whose likeness is reproduced on the cover of this week's issue, is fast coming to the front as one of the most popular of screen stars. Her blonde type of beauty is considered by celebrated artists to be perfect, her features being in complete harmony. During the past few years she has starred in many big motion picture productions and has always proved to be an unusual drawing card.

The newest Marion Davies picture, "When Knighthood Was in Flower," is now breaking all records at the Criterion Theatre, N. Y. The original stage version of the play was also produced at the Criterion in 1901. Both press and public unite in declaring Miss Davies superb in her latest picture, an epoch making production. She appears as Princess Mary Tudor in the picture which is a big Cosmopolitan production. The picture is also a big success in London.

EXPULSED MUSICIANS' UNION ASKS COURT FOR REINSTATEMENT

Musical Protective Union, Expelled from American Federation of Musicians Resorts to Legal Action for Re-Instatement.

**Pres. Weber of Federation and Other Officials
May Be Enjoined from Preventing "Non-Union" Musicians from Working.**

The long-threatened legal action against Joseph N. Weber, president of the American Federation of Musicians, by the Musical Mutual Protective Union, the expelled New York local of the Federation, seeking to compel him to reinstate the union as a member of the Federation and to restrain Weber and other officers from in any way interfering with the rights of members of the M. M. P. U. to work at their profession, was started last week when Justice Wasservogel, in the Supreme Court, heard the motion for temporary injunction against Weber and others, as presented by the law firm of Fitzgerald, Stapleton & Mahone, and Louis Kunen, attorneys for the M. M. P. U. Decision on the motion for injunction, which has been under contemplation for some time, was reserved by Judge Wasservogel.

The grievance of the Musical Mutual Protective Union, which has the largest and most efficient membership of any musical union in the country, and probably the entire world, against the president of the American Federation of Musicians, dates back to the Spring of 1921, when President Weber and the Executive Board of the Federation, on what are declared in the complaint filed to have been a fictitious charge, suspended the M. M. P. U. from membership in the A. F. of M., and declared that the territory of Greater New York was no longer under the jurisdiction of the local union, but was free territory, open to all musician members of the Federation.

The reason for the suspension of the M. M. P. U.'s charter in the A. F. of M. is set forth in the complaint as follows:

"In or about the early part of 1921, without lawful warrant therefor, the defendant, Joseph N. Weber, as president of the American Federation of Musicians, and the said American Federation of Musicians and its officers, intervened in the internal affairs of the Musical Mutual Protective Union, and interfered with the lawful and proper acts and conduct of the directors and officers of the M. M. P. U."

When the majority of the Board of Directors of the M. M. P. U. refused to abide by the Weber edict, continues the complaint, Weber and the other officials of the Federation, suspended these directors from membership in the Federation. This was taken to the Supreme Court, which decided that Weber had exceeded his rights, and ordered him to reinstate the suspended directors. Following this event, the M. M. P. U. was suspended from the A. F. of M.

The action also seeks to enjoin, besides Weber, William J. Kerngood, secretary of the Federation; Edward Canavan, George Schroeder and Maurice Rauch, chairman, treasurer and secretary, respectively, of the Associated Musicians of Greater New York, the local union formed by Weber to take the place of the M. M. P. U., and Samuel Finkelstein, at one time president of the M. M. P. U., and since known as one of Weber's right hand men.

In order for a New York musician to obtain employment at his profession, he must be a paid up member of the Associated Musicians of Greater New York, and it is this condition which the M. M. P. U. seeks to reform by the injunction.

President Weber is accused in the complaint of having, with other officers of the Federation, coerced, cajoled and improperly induced officers and members of the M. M. P. U. to co-operate with them in fomenting dissension among the members of the union, and that he conspired to destroy the M. M. P. U. and impair its property rights.

President Weber is alleged to have vio-

lated the Constitution of the A. F. of M. which provides that "no local shall be admitted to membership, the membership of which may consist in whole or in part of expelled or defaulted members of another local." This violation is stated to be contained in the fact that most of the membership of the newly chartered Associated Musicians of Greater New York were and in most cases are still members of the expelled M. M. P. U., Local 310.

The members in the Associated Musicians of Greater New York, states the complaint, have absolutely no voice in its government, not even being allowed to elect the governing officials, who are appointed by the Federation.

The action seeks to enjoin the defendants from attempting to coerce any employer of musicians to refuse employment to musicians not members of the Associated Musicians; enjoining them from issuing any statement that any member of the plaintiff union is not a member in good standing of the Associated Musicians; enjoining them from discriminating against members of the M. M. P. U.; enjoining Weber to recall the order suspending the M. M. P. U. from the Federation; enjoining Edward Canavan and other officials of the Associated Musicians to surrender its A. F. of M. charter, and also asks that it be decreed that the Associated Musicians has no lawful standing as a member of the Federation.

GOLDIN TAKES DRASTIC ACTION

Drastic action against an alleged infringer of the "Sawing a Woman in Half" act was taken last week when Horace Goldin, originator of the illusion, began criminal proceedings against Murray Cohen, of No. 729 Seventh avenue, agent, by swearing out a magistrate's summons, charged with violating the penal law by making an unauthorized production of a dramatic entertainment. The summons was served on Cohen while he was personally exhibiting the act in the Rockaway Theatre last Thursday night.

Cohen is an agent, but is said to have copied almost exactly the speech used by Goldin in the showing of the "Sawing a Woman in Half" act and worked in it himself at the Rockaway Theatre, Rockaway Beach. The summons is returnable this Tuesday morning.

Avel B. Silverman, of the law offices of House, Grossman & Vorhaus, who is attorney for Goldin, said this week that there has been so much infringing of the Goldin illusion that the use of the injunction laws against such productions has been found insufficient.

"The deliberate pirating of Horace Goldin's illusion has been so frequent that Mr. Goldin has determined to resort to criminal proceedings under Section 441 of the Penal Law," declared Mr. Silverman. "Under this section, any unauthorized production of a dramatic entertainment, without the consent of the owner, constitutes an offense. Furthermore, everyone of these defendants will be required to account for every cent of profit they make."

ONE CHARACTER PLAY READY

The author of "The First Fifty Years," Henry Meyers, has outdone himself in having just completed a play which has only one character in it. The new play has not yet been given a name, but it will probably be produced on Broadway this season. "The First Fifty Years," which played at the Princess Theatre, had only two characters in it, which were played by Tom Powers and Clare Eames.

NEW POLICY FOR CAPITOL

WASHINGTON, Oct. 2.—An important theatrical announcement was made today to the effect that the Capitol Theatre on Pennsylvania avenue, has been leased for an extended period, commencing October 15, by Arthur Leslie Smith, who was the director of the Belasco Players during the summer season of 1922, and Henry Duffy, also identified with that organization.

Early in August the owners of the Capitol decided it would no longer house burlesque attractions, and it has remained dark since. Several years ago fire destroyed the interior of this theatre and it has been remodeled and re-equipped, making it one of the most beautiful theatres in this city. By leasing it to Messrs Smith and Duffy, indications show that the Capitol will be the home of legitimate attractions during the current autumn and will also be the center of an interesting production novelty.

It is the plan of these producers to obtain from New York producers manuscripts of plays such as "The Cat and the Canary," and others of that type, and produce them in Washington with a resident cast of players, enlarged from time to time by "guest players." These plays will be run as long as they are popular.

In view of the fact that the National and Poli's are both in the process of being rebuilt and it will take weeks if not months before they are completed, the opening of the Capitol to high class attractions will bring plays which otherwise have been unable to find playhouses here.

BIMBERG GRANTED INJUNCTION

B. K. Bimberg, motion picture exhibitor, was granted an injunction restraining John Cort and the Minsky Brothers from preventing him giving Sunday movie shows at the Park Music Hall by Supreme Court Justice Wasservogel last week. Bimberg had been playing Sunday shows at the Park prior to the lease by the Minskys of the theatre from Cort, and Minsky attempted to stop him, although Bimberg's contract for the house on Sundays has still some time to run.

The Sunday before last Bimberg did not run a show at the Park, although he had been granted a temporary injunction pending Justice Wasservogel's decision. The reason for this was that the theatre had not been cleaned and was in no condition to be used. Last Sunday, however, Bimberg took possession of the house and gave his movie shows.

The Minskys had intended to present vaudeville concerts on Sunday nights at the Park, and had already made arrangements for Fally Markus, the independent agent, to book the shows.

THANKSGIVING DAY FUND CUT

The Equity Thanksgiving Day Fund, in effect last season, for which Equity members voluntarily gave to the A. E. A. one-eighth of a week's salary earned by working in the extra Thanksgiving Day matinee, has been discontinued. The decision to cut out the fund was made at the special general meeting of Equity held the Sunday before last. Only those members unable to contribute last season and wish to do so this year need subscribe.

"DEARIE" FOR BOSTON

"Good Morning, Dearie," the Dillingham success, now playing in Chicago, will go to Boston in two weeks. Business in Chicago was not so good as might be expected, considering the remarkable success of the show on Broadway.

The high admission price is said to have had a bad effect on the receipts.

"LA LA LUCILLE" CLOSES

"La La Lucille," the musical comedy headed by Bronson and Baldwin, which played in San Francisco recently and started for a tour of the Coast towns, closed after ten days on the road. Poor business caused the closing.

"MERTON" TO OPEN IN BROOKLYN

"Merton of the Movies," with Glenn Hunter and Florence Nash as co-stars, will be seen for the first time on October 9 at Montauk.



JANET OF FRANCE

By re-arranging the routine of her act, Janet Martine, better known as "Janet of France," is enabled to play in "one" with the result that most of the Keith booking managers have elected her comedy turn for the difficult "next-to-closing" spot. A recent Variety criticism: "Janet of France headlined, appearing next-to-closing and easily upholding her feature billing. * * * A couple of speeches attested the way in which her act was received."

FOREIGN PLAY FLOOD FAILS TO MATERIALIZE THIS SEASON

Of the Score of Foreign Plays Announced for American Production Few Have Reached Broadway—Out-of-Town Tryouts of Several Result in Decision to Shelve Them

The much-predicted flood of foreign plays which was to have overrun the New York playhouses this season has not materialized as yet, with the great majority of the plays produced on Broadway from the middle of August to the beginning of October—the period in which the first main rush of productions arrive—being of American origin.

Of the thirty-nine attractions which have been produced so far this season in New York, of which ten were musical plays, but seven are importations. One other play, a musical comedy, "Orange Blossoms," has a book based on a French play, but the music is by an American.

"Tons of Money," the big London comedy success scheduled for an early Broadway production, has been shelved after its tryout, and "Lonely Wives," a farce which scored strongly in Germany and was looked upon as a sure-fire hit for this country, has closed. "Lonely Wives" is being rewritten and this may reach Broadway before the season ends.

"Loyalties," John Galsworthy's play, which was the outstanding dramatic success of London last season, is the latest to come in, and judging from its first few performances is destined for a long and successful run on Broadway.

"La Tendresse," Henry Bataille's play, presented by Henry Miller, and in which he and Ruth Chatterton are featured, is at the Empire, arrived last week, and while interesting can scarcely be called a success.

Twenty-nine dramatic plays have already seen the light of Broadway up until last Saturday, and twenty-two of these are the products of American playwrights. This percentage is no smaller, in a general way, than any previous season's. The plays which are scheduled for Broadway openings during the next three or four weeks, however, will include a larger proportion of foreign plays than before, but by no means justifying the pre-season reports of the great number of imported plays which, it was thought, would crowd the American dramatists out of the New York theatres.

The ten musical plays which have been produced so far have all fared well; the majority of them are playing to splendid receipts, while the few mediocre productions have managed to keep going at a profit. The drama, however, has not been so fortunate; few of them were good enough—or lucky enough—to receive favorable notices from the daily papers, and a half-dozen have already been forced to close. Of the six which dropped out of the running, one was a foreign play and the remaining five by American playwrights.

The failure which has the record short run of the current season is "Wild Oats Lane," written and produced by George Broadhurst, which lasted but five days. "Lights Out," the melodramatic comedy produced by Mrs. Henry B. Harris at the Vanderbilt Theatre, closed in one week; "I Will If You Will," another Broadhurst production from the pen of Crane Wilbur, lasted two weeks; "The Woman Who Laughed," by Edward Locke, produced by one William Murphy, closed after only three weeks at the Longacre, and "A Serpent's Tooth," a John Golden production, with the eminent English actress, Marie Tempest, written by Arthur Richman, closed after a run of four weeks. "The Plot Thickens," an adaptation from the Italian, produced by Brook Pemberton, struggled through a short life of two weeks.

One interesting development of the season is the number of plays which are being produced by newcomers to the field of New York managers. There have already been eight newcomers to this field this season, and a great many more will make their bows later. "The Woman Who Laughed"

was produced by William Murphy, a newcomer; "Manhattan," now known as "East Side-West Side," by John Cromwell, a stage director; "The Gingham Girl," the musical comedy hit, by Schwab & Kussel, formerly vaudeville producers; "Orange Blossoms," one of the most beautiful musical plays of the year, by Edward Royce, well-known stage director, making his first independent production; "The Torch Bearers," a comedy hit, by Rosalie Stewart, a vaudeville agent, and Bert French, a stage director; "Molly Darling," by Megley & Moore, from the field of vaudeville producing; "On the Stairs," by Joseph E. Shea, theatrical agent; "The Fantastic Fricasee," the Greenwich Village Theatre revue, by the owner of the theatre, a Mrs. Barker.

The plays written by foreign dramatists are: "Hunky Dory," from England; "Banco," from the French; "East of Suez," English; "La Tendresse," French; "Rose Bernd," German; "Loyalties," English, and the Italian farce already mentioned, "The Plot Thickens." It is noticeable that only one German play has as yet been produced here, although it was predicted that at least a score would be seen on Broadway.

"RAIN" OPENS ON OCT. 9

Sam H. Harris's production of "Rain," by John Colton and Clemence Randolph, adapted from the story, "Miss Thompson," by William Somerset Maugham, will open at the Garrick Theatre, in Philadelphia, Monday evening, October 9. The cast is headed by Jeanne Eagels and includes Rapley Holmes, Katherine Brooke, Shirley King, Fritz Williams, Robert Elliott, Harold Heeley, Robert Kelly, Robert Thurber, Emma Wilcox, Kathryn Kennedy, Chief Whitehawk and H. S. Ouealey. It has been staged by John D. Williams.

NEW HARRIS THEATRES OPEN

CHICAGO, Oct. 2.—Chicagoans have reason to be proud of the new Harris Theatre, which opened its doors for the first time last night. The Harris is one of the twin theatres known as the Selwyn-Harris, located on Dearborn at the corner of Lake street. Just two weeks ago the Selwyn made its initial bow to the public, and now the Harris, in all its splendor, drew as its first night's audience, the elite of Chicago and many men prominent in civic affairs. The first opening is "Six Cylinder Love," and the way the patrons enjoyed every moment of this offering was evident by persistent applause, brought about by the situations, which afforded many laughs.

More than \$4,000 was returned to anxious theatre-goers who wanted to be present at the opening. There are but 1,000 seats in the house, 600 on the lower floor, so many were disappointed. A feature of this opening was the price for seats. Unlike the Selwyn with the top price at \$5.50, the Harris held to regular prices, the top being \$3.30.

The Harris interests are in the hands of William Roche, one of the most able managers in the show business. "Billy" Roche has had 36 years' experience in every branch of the theatre. He was associated for 20 years with H. R. Jacobs, who had the first circuit playing melodrama and musical comedies in the west. He was associated with the Columbia Amusement circuit for four years in Detroit, Cleveland and Chicago. It was through Martin Beck that he joined the Western Vaudeville Managers' Association and was later made manager of the Palace Music Hall in Chicago, where he tripled the business at this house. Roche is very popular here, and his appointment showed excellent judgment.

FAIR BUSINESS LIGHT

The poor business done by all outdoor amusement parks, affecting the vaudeville profession through the cancellation of many acts booked, has spread to the fairs, which annually give employment to several hundred acts during the season. Very few of the fairs now in progress are using their usual number of acts, many of them using only one or two.

The B. F. Keith booking office is booking many of the fairs throughout the East this year.

CLERGYMEN IN FILM DISPUTE

At a luncheon given under the auspices of the Theatre Owners' Chamber of Commerce, last week, to which clergymen of all denominations were invited with a view of getting their endorsement of a fifty-two reel film founded on the Bible, a difference of opinion resulted in lengthy discussion between the representatives of the different sects.

Rabbi Joseph Silverman, after pointing out that the invitation to luncheon had carried the implication that the discussion would concern the moral uplift of the films and claiming that an endorsement of a Biblical film did not come under this head, said:

"You are treading on very dangerous ground when you introduce religion into pictures, for you cannot preach religion without introducing theology. I don't like to have theology rammed down my throat when I have paid for entertainment. I feel that I have been duped. When I want to learn religion I go to church, and my slogan is to keep theology out of places of amusement."

"I am willing to have films shown in my synagogue, but they will be censored and I will see that they teach Judaism. The Catholics and the Protestants have a right to do as much. But if this picture attempts to do some of the things that are claimed for it, it will create an entirely false impression in the minds of children."

Dr. Reisner, who took part in the preparation of the film, maintained that a picture of this sort might contain discrepancies, but that these could be checked up by the audience's reference to the Bible. He claimed that Judaism, Catholicism and Protestantism were not different religions and that the stand taken by Rabbi Silverman was fallacious.

PHILIP BARRY WINS PLAY PRIZE

Philip Barry, of Rochester, N. Y., has been awarded the \$500 prize offered by the Belmont Theatre Company in the Harvard play contest, with a play called "The Jilts." Mr. Barry is a graduate of Yale and a member of Prof. Baker's Harvard Graduate School. Norman C. Lindau captured second honors with a piece called "Jennie," while the third prize was awarded Henry Fisk Carlton, author of "Slug."

The prize is to be awarded annually for the dramatic composition of at least three acts adjudged to be the best suited for professional production. The competition is open only to past or present members of "English 47," Prof. Baker's course in playwriting at Harvard.

The committee of judges included R. G. Herndon, manager of the Belmont Theatre; Walter Pritchard Eaton, critic, and Prof. Baker.

Immediately after the decision the author of the prize play is given the prize of \$500, and a contract guaranteeing a production of the play within six months after its acceptance.

OBJECTS TO LAWYER'S FEE

Formal objection to the payment of \$34,257 for legal fees was filed by the Actors' Fund of America last week in the Surrogate's Court against Maurice B. and Daniel W. Blumenthal, of 233 Broadway. Through its secretary, Walter Vincent, the society asks the court to disallow the charge made for legal services, which it alleges are excessive. The services were rendered in the settlement of the estate of Philip Findler, of which the Actors' Fund was named a beneficiary.

COLORED FILMS A SUCCESS

A private showing of perfected color motion pictures was given last week at the Simplex Projection Rooms, 220 West Forty-second street, which was attended by Charles Dana Gibson, the artist, and a party of friends. The film is the project of a large syndicate, headed by William Travers Jerome, formerly District Attorney of New York.

The new color process is the invention of Daniel F. Comstock, scientist and engineer. The film was a five-reel feature, as yet unnamed, which had just been completed in Hollywood. Gibson stated that he was amazed by the accuracy and brilliance of the color reproductions.



VIOLET BARNEY

Back in vaudeville after a season in stock. Fourth season with Valerie Bergere. Playing Keith Circuit. This week playing the Bushwick, Brooklyn.

BOSTON NOW ONE OF THE BEST SHOW TOWNS IN THE COUNTRY

Musical Shows Playing to Capacity—George M. Cohan's "Nelly Kelly" Breaking All Records and This With Big Business of "Sally" Attracts "Music Box Revue" With Other Musical Shows to Follow.

BOSTON, Oct. 2.—With five musical shows playing to great business and three dramatic attractions also doing very well, Boston is about the best show town in the country just now. The theatregoing public of this city seems to have gone musical-show crazy, as four of the five shows in this class are doing capacity business.

George M. Cohan has made Boston his camping ground in the Summer for the past few years, and has never failed to play to splendid receipts. This Summer his territory was encroached upon by Florenz Ziegfeld's "Sally," which played to sensational business for a number of weeks. Then "Sally" closed for the month of August, and when it re-opened in September found that the going was not so good. Last week it dropped out of the running, with receipts too low to show a profit.

Before "Sally" left, however, "Tangerine," "Shuffle Along," and "Oh Joy," the last two being colored shows, came in, the first two named doing almost capacity business right along.

George M. Cohan's play, "Little Nellie Kelly," has been packing them in since it opened over two months ago at the Tremont Theatre. The "Sally" management stirred up a little fun several weeks ago when its newspaper advertisements carried the boastful line, "We know no opposition." Cohan came back strong in his paper ads with statements which have seemingly been backed up with facts, to wit: "We know no opposition, we laugh

at competition." Last week "Little Nellie Kelly" played to over \$22,000.

"Shuffle Along" is still playing to fine business in its third month at the Selwyn, and "Tangerine" is packing them in on its sixth week at the Shubert.

The dramatic attractions now playing in Boston are: "Nice People," in its second week at the Hollis Street Theatre; "The Bat," which is packing them in at the Wilbur, and the Robert B. Mantell repertoire company in classic plays at the Boston Opera House, now playing its second and last week.

"Oh Joy," the colored musical comedy company in its second week at the Arlington Theatre, which had previously been given over to stock, is not setting the world afire, but is managing to show a fair return.

"Sally's" place was taken on Monday night at the Colonial Theatre by Sam H. Harris' "Music Box Revue," direct from its sensational New York run. The opening night the house was sold out completely, and the show looks as though it will make a new record for Boston.

"Good Morning, Dearie," now in Chicago, will come to Boston in about two weeks. The enormous success the show had on Broadway is not being duplicated in Chicago.

"MARY" CLOSING

"Mary," the George M. Cohan musical comedy hit of two seasons ago, which is now playing through the south under the management of the Sam H. Harris offices, will close in two weeks because of bad business. This is the only "Mary" company touring and it has not done a profitable business since it went out. The show has been severely criticized in several of the southern cities played. When Mr. Cohan announced his retirement from the producing business last year, the writers of "Mary," Frank Mandel and Louis Hirsch, prevailed upon him to turn the piece over to some other management in order that they might not lose the royalties which they would earn if the show was playing.

Cohan, not wishing the writers to lose anything, turned the show over to Sam H. Harris, his former partner, who sent it out for several weeks last season and again this year.

ALBERT MAYER BANKRUPT

Albert Mayer, also known as Al. Mayer, theatrical man, residing at the Wellington Hotel, filed a petition in bankruptcy last week, listing liabilities of \$7,419 and assets of \$6. The principal creditor listed is Edward Feiner, \$4,000.

Al Mayer has been identified with the management of "Shuffle Along," "Frank Fay's Fables," and other enterprises.

"TO LOVE" NEW GRACE GEORGE PLAY

"To Love," the new Grace George play, will have its first production in America at the Shubert-Garrick Theatre in Washington, on October 9.

In it will appear Miss George, Norman Trevor and Robert Warwick. The play is by Paul Gerdely and comes from the Comedie-Francaise, Paris.

"PARADISE ALLEY" CLOSES

Carle Carlton's new musical production, "Paradise Alley," which had preliminary showings in Providence and Philadelphia, closed in the latter city last Saturday, to be brought in for repairs. The piece, which has been exploited as another "Irene," doesn't come anywhere near the other show in its present form. Those who are in the know claim it is lacking in comedy, and sadly in need of the services of a comedian of the Walter Catlett type. In its present form it seems to suffer mainly through lack of preparation. The latter part of the Providence engagement a hurried call was sent for Julian Alfred to bolster up the numbers, but he hardly had time to accomplish anything for the Quaker City opening.

"Paradise Alley" opened at the Shubert Theatre, Philadelphia, September 25, and despite divided opinions of the dramatic reviewers, the piece played to \$15,000 on the week. The run was to go two weeks, but Carlton decided to stop Saturday night and bring the company to New York. After a number of changes have been made in both cast and piece, it will go into rehearsal and make another try out of town the latter part of the month.

The abrupt closing of "Paradise Alley" leaves the Shubert dark this week. "The Rose of Stamboul" will open a two weeks' run there on next Monday.

THRESHOLD SEASON OPENS OCT. 16

Four one-act plays are the bill with which the Threshold Playhouse will begin its second season in the Lexington Theatre building on October 16. The plays are: "Trains," by Evelyn Emig; "The Long Box," by Zillah K. Macdonald; "Respectable," by Gladys Hall and Dorothy Donnell Calhoun, and "Here We Are Again," by Robert W. Sneddon.

BAILEY LOSES SUNDAY SHOWS

The rights to give Sunday concerts at the Republic Theatre belong to the S. F. R. Amusement Company, according to the decision of Supreme Court Justice Wasservogel, and not to Oliver D. Bailey, who controls the house on week days. The decision came as a result of injunction proceedings brought by the S. F. R. organization restraining Bailey from interfering with the Sunday night vaudeville concerts being given by them, and which Bailey contends are not up to the standard of a big time show.

The S. F. R. Amusement Company have a two-year contract with Bailey for the use of the Republic Theatre on Sunday evenings, and Bailey was restrained from interfering pending a trial by referee. In the meantime the S. F. R. Company were required to give a bond, the sum of which was to be fixed upon the settlement of the order.

Bailey contended that high-class acts were to be presented on Sunday nights but that they were not. He stated that they were decidedly "small time."

INCOME TAX REDUCED

The Hyde & Behman Amusement Co. won its fight to have Federal income taxes reduced last week, when a total of \$24,627.38 was deducted from the amount of tax assessed against it by the Federal Internal Revenue Department. Last spring agents of the revenue department notified the company that additional taxes of \$29,044.51 had been assessed against it for the years 1917, 1918, 1919 and 1920. Hyde & Behman objected to the assessment and turned the matter over to Attorney Alfred Beekman, of the law firm of House, Grossman & Voorhaus, who made an application for the revision and abatement of the taxes. Several hearings were held, as a result of which the taxes were reduced to \$4,417.13.

NEW EQUITY QUESTION UP

The custom of using quartettes or octettes instead of chorus men in musical plays has brought a new question up, according to the secretary of the Chorus Equity Association, who calls attention to the fact that in many cases only one man is hired by the management, he being given the privilege of engaging on his own account the other men required. As the men thus engaged hold no contract signed by the show management, in case of trouble the management is not liable for any damages. Members of Equity are warned to be sure the person signing their contracts is able to make good on it.

JEFFERSON IN "LIGHTNIN'"

The western company of "Lightnin'," with Thomas Jefferson in the Frank Bacon role, has been playing to phenomenal business for the past three weeks. In three hot weeks in Detroit the show drew \$69,000 and in Grand Rapids last week the intake was \$20,000. This week the show will play Kalamazoo, Battle Creek and Jackson. The advance sale indicates that the attraction will better \$20,000 on the week. This is a record for road business.

ACTS BOOKED WITHOUT CHARGE

Vaudeville acts will be booked for Masonic entertainments, without charge to either the lodges or the performers, by the Official Masonic Directory, Inc., of 203 West Forty-ninth street, which has opened a special department for this purpose. Trouble in booking acts for lodge entertainments in the past is the reason this department is being started, it is said.

The new booking office has already a list of over 500 acts and orchestras.

"IRENE" GOING TO COAST

WINNIPEG, Can., Oct. 2.—The "Irene" company under the management of Joseph Conoly, played here last week to good business. Lester T. Meehan, who for the last ten years has been connected with the Gus Hill offices, joined Conoly the week before in South Bend, Ind., and is in charge of the front of the house. The show will play through Canada to the Pacific Coast.



MARGA WALDRON

"Gets the medal for making a toe dance easy to look at."—Daily News.

VAUDEVILLE

KEITH STARTS BIG CAMPAIGN TO MAKE NEW HEADLINERS

Special Promotion Bureau in Charge of Mark Luescher Will Exploit Artists and Acts with Idea of Bringing Names Into Prominence and to Create New Drawing Cards

A special campaign of publicity will be inaugurated by the B. F. Keith circuit of theatres on individual artists and vaudeville acts, for the purpose of creating new headliners and drawing cards for the Keith circuit, shortly. Mark A. Luescher, head of the Special Promotion Bureau of the Keith organization, will direct the exploitation activities. The acts which will receive the benefits of this publicity will be selected by E. F. Albee, J. J. Muddock and H. G. Lauder.

The need of new headliners and drawing cards is always present, mostly because of the desire of the public for new faces and new novelties. Another item in the cause for this campaign is the organization of Shubert vaudeville, which has taken from the Keith circuit a great many standard acts, many of whom were in the headliner class.

There are a great many acts which have been playing over the Keith circuit for quite some time, and who are now "featured," some even "headlined," but the majority of these do not mean as much to the Keith circuit, and the box offices, as their billing in the various houses should mean. A great factor in the building up of headliners is the feeling of intimacy on the part of theatre patrons with the artist. This is largely created with the patron's knowledge of who the artist is, what the performer has done in the past, and a gratified curiosity as to how that performer came to go on the stage, whether the artist was born of theatrical people, or was formerly a layman, etc. These and hundreds of other questions which go to-

wards making a patron feel that he must go to the theatre where that artist is playing, create that "intimate" feeling.

Special feature stories will be sent out to the newspapers in all cities where these acts appear, in order to strengthen their hold on the public. Sunday features and magazine articles, together with motion picture news reel publicity will also be used.

New acts of exceptional merit, which are worthy of being placed in the "headline" class, will also receive special attention from Luescher.

Another great benefit from the Special Promotion Bureau which is being planned in conjunction with the exploitation campaign, is that of the building up of the actual vehicles of artists. The bureau will offer to these artists suggestions as to the proper framing of a routine for their type of act. A great many vaudeville artists are in themselves exceptionally fine entertainers, but very often do not use the most effective medium for the expression of their unusual talents. Thus, the bureau will build a suggestion for the bringing out of this act, suggest one type of costuming to succeed the non-effective wardrobe being used by the artist, or make changes in the scenery of an act to bring out that act to bigger and better results. Mark Luescher's experience as a producer has made him exceptionally well fit for this type of work. A large number of acts have already been selected for exploitation, and the work on these will be started shortly.

SYRACUSE HAS AMATEUR "FOLLIES"

The amateur "Follies," recruited from the neighborhoods of the various theatres, which were successfully tried in the majority of New York theatres on the Keith, Moss and Proctor time, are now being used in the out-of-town theatres. The first of the houses out of New York is the Temple Theatre in Syracuse, which is featuring a "Follies" during the current week. The cast of the "Syracuse Follies" consists of thirty girls from the locality of the theatre. The "Follies" will also be played in the other split week houses in other cities, booked by the Keith Vaudeville Exchange.

HALLETT TO DO ACT

Mal Hallett and his orchestra, now playing their second season at Roseland, are busily at work rehearsing for a vaudeville engagement which will eventuate in a few weeks. Hallett has a combination that is admirably suited for vaudeville, the men all being young and Hallett himself having a charming personality. The combination has been together now for several years.

NORWORTH HEARING ON DEC. 4

CHICAGO, Oct. 2.—Ned Norworth, bankrupt vaudeville actor, has applied to the United States District Court of the Northern District of Illinois for a full discharge. Judge James H. Wilkerson has set the hearing on the application for December 4, 1922.

NEW MANAGER FOR COLONIAL

J. J. De Wald is the new manager of the Colonial Theatre. W. W. Wilkinson is the assistant.

ROGERS UNIT ON LOEW TIME

Harry Rogers' unit show, "The Mardi Gras Girls," completed rehearsals this week and will leave for a tour of Marcus Loew theatres in the South. The show will play week stands in Birmingham, Atlanta, Memphis and New Orleans. The engagement will total sixteen weeks equally divided among the four theatres. The company is up in four different shows and will change the bill on repeat engagements. The cast includes Jack Hayes, Marcella Hayes, Peggy Russell, George Brower, Elmer Lloyd and sixteen choristers.

MINNIE ANDER INJURED

CHICAGO, Ill., Oct. 1.—The Three Ander Girls were forced to cancel after the opening show at the American. Minnie Ander, one of the sisters, strained a ligament in her leg. Although she continued for the performance, her physician advised complete rest until complete recovery has been effected. The act is spending their enforced vacation at Archie Royer's farm at Bangor, Michigan.

AUSTRALIAN ACT BOOKED

SAN FRANCISCO, Oct. 2.—The Girtin Girls, four in number, billed as "Tomboys on Wheels," after a tryout at the Orpheum here, were booked for a tour of the entire circuit. They do a clever riding act, with which is combined comedy chatter and cross-fire talk.

SHUBERT VAUDE. IN PHILADELPHIA

The Chestnut Street Opera House which for the past two months has been undergoing alterations and refurbishings will open on Monday, October 9, with Shubert vaudeville.

JACK OSTERMAN—EDITOR

Jack Osterman, vaudeville actor, is branching out into another profession and in addition to his stage work has become an editor and is publishing a monthly magazine called "The Reminder." The first issue made its appearance on October 2nd and will be published every month according to the published statement of Mr. Osterman, sole editor.

The first number is an eight page publication with Mr. Osterman's picture on the front cover.

IN REVUE AND VAUDEVILLE

Margie Coate who is being featured in the Wagner and Spiron Revue at the Alamo on 125th street, is also playing her engagements on the Keith time. Miss Coate is playing at the Albee Theatre, Providence, this week, and is booked for the Flatbush, Brooklyn, next week. After that she returns to Keith's, Philadelphia, for another engagement, having been there the week before last. The Alhambra, N. Y., will see Miss Coate after the Philadelphia engagement.

GORDON DOOLEY ILL

Gordon Dooley, husband and vaudeville partner of Martha Morton, has been confined to his mother's home in Philadelphia for the past two weeks. He is said to be suffering from a nervous breakdown. The team had been given a Keith route, which is being held in abeyance until he has fully recovered. Friends of the family state that he will not be able to resume his engagements for at least six weeks.

ALAN CROSS BREAKS DOWN

Alan Cross, of Healey and Cross, was removed from a New York Central train to Buffalo last week in a hysterical condition, due to a nervous breakdown, and confined to the Buffalo General Hospital, where he is recuperating at present. Cross was told by physicians in New York, before leaving Buffalo, to stop work and rest for a few weeks, but Cross didn't care to cancel his contracts and went on. He will be able to work in a few weeks.

MADDOCK HAS NEW REVUE

C. B. Maddock has placed a new revue for vaudeville into rehearsal, called "Fifty Miles from Broadway," in which Reg Melville, Olga Woods and Henry B. Watson will be featured. Twelve people will be seen in the cast of the production, which will be staged in four scenes. The lyrics for the revue were written by Reginald Cleges and Benny Ryan, and the book by Douglas Leavitt.

HUGH CONWELL ILL

Hugh Conwell, known as "Conn" of the act "Imhoff, Conn & Corene," is in a very bad way at St. Luke's Hospital, Chicago. The doctors fear he will not last the week. John Connors of Harry Armstrong's minstrel act, is now playing "Conn's" part with the act.

BELLE BAKER REOPENS

Belle Baker returned to vaudeville last week, after a lay-off of several months, during which time she was recuperating from an illness. She opened at the Columbia Theatre, Far Rockaway, playing the last half of the week there.

FIRST BOHEMIAN NIGHT SUNDAY

The first Bohemian Night of the National Vaudeville Artists Club, for this season, will be held on Sunday, October 8, and every Sunday night thereafter. W. J. Sullivan will be in charge of the entertainment programs.

FILM STARS ON ORPHEUM TIME

Theodore Roberts and Henry Walthall has been booked for the full Orpheum Circuit.

MORALITY CLAUSE IN CONTRACT

Harry Walker, the booking agent and producer, has inserted a morality clause in all contracts for show girls emanating from his office. Walker does the exclusive booking for a number of cabarets and other entertainment places in South America and Panama.

Since an assertion has been made against several booking agencies that feminine performers were being sent there for immoral purposes, Mr. Walker has taken the precaution of inserting the following clause in his contracts:

"The party of the second part (meaning the chorister) agrees to conduct herself in a ladylike manner at all times and shall be under the supervision of the manager of the act in which she appears. In the event of a violation of this clause, party of the second part shall forfeit her last week's salary and receive transportation back to New York immediately."

Mr. Walker added that even mingling with patrons between shows, which has come to be a common practice in the cabarets, is considered a violation of the aforementioned clause.

N. V. A. COMPLAINTS

May La Var has filed a complaint against Helen "Smiles" Davis, alleging that the latter is infringing on a piece of business which Miss La Var uses in her act, done at the close of a Bowery dance, consisting of "the man placing his foot on the hip of the lady, while that lady is in position on the floor."

Van and Belle complain against the Royal Pekin Chinese Troupe, Billy Lamont, Pat and Laura Voldo, and Joe Melville. Van and Belle state that these acts are infringing on their "boomerang" aeroplane.

"CLOWN NIGHTS" START OCT. 24

The first "Clown Night" of the National Vaudeville Artists' Club has been postponed from October 10 to October 24, when Fred Stone will be in charge of the evening's entertainment. During that week Stone will be playing in Brooklyn with "Tip Top" and will have the major portion of the cast of his show appearing at the "Clown Night" entertainment. Will Rogers will also appear.

ALOZ TO BOOK LOTHROP HOUSES

James Alos will continue to book the theatres formerly booked by the late Carl D. Lathrop, who passed away last Tuesday. Alos had been booking the theatres, which include the Temple, Syracuse, and the Temple, in Rochester, during Lathrop's illness, which preceded his death.

CANSINO FAMILY RE-UNITED

The entire Cansino Family, who have been appearing in different vaudeville acts for the past few seasons, have re-united and will open at the Palace next week, October 9th. The family includes Elisa, Eduardo, Angel and Jose Cansino.

"BEAUTIES" IN DONER ACT

WASHINGTON, D. C., Oct. 2.—Margaret Gorman, prize beauty "Miss America" of 1921, and Ida Lewis, prize beauty "Miss Washington" 1922, appeared at Keith's Theatre last week in a dance act with Kitty Doner.

DAPHNE POLLARD HAS A SON

Daphne Pollard, the comedienne who in private life is Mrs. Ellington S. Bunch, is the mother of a young son. The baby was born in London last month and will answer to the name of Ellington Walter Bunch.

SPECHT IN HOME TOWN

READING, Pa., Sept. 29.—Paul Specht, a native of this city, is appearing this week with his orchestra at the Rajah Theatre. The house has been playing to capacity at every performance.

VAUDEVILLE

PALACE

Although the bill has a tendency to be rather musical, entertaining novelty and comedy turns predominate, all making for a show that has sufficient kick to please the most discriminating of vaudeville lovers. O'Donnell and Blair appeared in place of Bessie Barriscale in the third spot, due to the latter's trunks failing to arrive, and the last act billed, Gould and Cook, did not go on, the Wayburn act closing the show at an hour when almost any patron ought to be willing to leave.

Willie Schenk Company, in "A European Surprise," opened, with a fast, novel hand-balancing and other hand-to-hand feats done with a touch of originality. Such entrances are made, for instance, as a girl shooting out of the stage from a large phonograph horn.

The Hegedus Sisters, plus an unbilled pianist of unusual merit, all but transformed the house into a concert hall, with their rendition of classical violin solos and duets. The girls are miles ahead of any other female violinists in vaudeville, their technique being wonderful. The youth who accompanied them at the piano played a solo that was up to the standard set by the sisters, and certainly shared about equal honors in the applause. The act has improved many times over since we last caught the act, at which time the pianist was not present.

Miss Barriscale announced that she was unable to go on and that O'Donnell and Blair would fill the spot. The act is more or less familiar to theatregoers, having been seen not so long ago in a production. The nutty piano tuner, assisted by the girl, lost no time in getting under way, and gathered no end of laughs as the room was wrecked, and funny business done with the various props, etc.

Another comedy turn followed in Harry Burns, assisted by Charles Sena and Carlena Diamond, in "I Think You Touch," a wop character affair that breezed along in humorous vein. Both men got off some excellent comedy while the girl, in addition to a solo on the harp, does other things to fill out the act. The act turned musical toward the close and the Gallagher and Shean bit was probably responsible for a similar bit being left out of the Lopez act.

Vincent Lopez and His Pennsylvania Orchestra closed the first half, relying this week more on the straight merits of the orchestra, which went over as usual minus the novel effects used in the past. But one song was done with a bit of scenery in the rear.

The second half was opened by Sophie Tucker and Her Two Syncopators, Ted Shapiro and Jack Carroll, in the comedienne's first appearance at the house since her return from abroad. Practically all of the patrons look upon Miss Tucker as being an entertainment institution that never disappoints, but always makes good with a good act, put over in her own particular style. After several encores, Miss Tucker, although she may have realized the rather delicate situation, made it known that Sir Harry Lauder and William Morris were in the house and had a few words with Lauder.

Joe Rome and Lou Gaut made their comical offering short and snappy, the eccentric dancing getting across when it began to look rather weak. It was no cinch, following Miss Tucker.

Artie Mehlinger, who was last seen at the house with George W. Meyers, filled the next to spot with Walter Donaldson, song-writer, at the piano. Mehlinger sold his stuff well, and also had to sell Donaldson, who appears to be modest. Donaldson's past hits strengthened the last part of the act.

Ned Wayburn's Dancing Dozen closed the show, eleven of the dozen being headed by Edwin McKenna in buck and wing dancing, and the twelfth one being Miss Sibylla Bowhan, whose solos have a distinct style. The act had the precision and polish expected of a Wayburn ensemble number.

M. H. S.

VAUDEVILLE REVIEWS

EIGHTY-FIRST STREET

The Monday matinee played to almost capacity. The Jewish holiday was undoubtedly responsible for this condition. However, it was indeed an attentive audience that warmed up to practically every act on the bill and were not bashful in showing their approval with resounding rounds of applause.

Eary and Eary, a mixed team, opened with a whirlwind novelty that included some clever contortion stuff and acrobatics.

Baroness De Hollub (Harriet Lorraine), followed with a delightful offering captioned "Fantasy in Song." She is assisted by Shiek-Landino, who works in the orchestra pit. He sings an introductory prologue and remains to conduct for her numbers. The Baroness does four numbers, each with a complete change of costume with one more dazzling than the other. For an opener she does "The Gainsborough Girl," follows with a vamp number, "The Bird of Prey," and winds up with a delightful love song, "When Two Hearts Beat As One." The numbers are credited to Howard Rogers and Leo Edwards.

Handers and Millis can always be depended upon to get over. Their eccentric dancing, hat manipulation and buffoonery was as mirth-provoking as ever, and kept the audience in roars.

We thought George F. Moore and Mary Jane had a corking act, but Moore has extended himself in the new act he offered here. This time he is assisted by two comely and talented young women, Margaret Quimby and Marie Belle. His present act is the nearest approach to production that can be accomplished in vaudeville. It is divided in six numbers with the comedian-dancer carrying at least four. At the beginning he does his familiar "Frenchy" and introduces the girls as showgirls from the Frolic. After a little cross-fire stuff that is brimful of laughing gas, they go into a neat dance. A travesty on "The Bad Man" leads nicely into a Mexican number that is topped off with an eccentric tango by Moore and Miss Quimby. Marie Belle follows in a well executed toe dance. Miss Quimby returns, in Chinese costume, for a number called "Lamp of Love." Moore returns as a veteran stage door John and the trio go into lively dance for a finish. The act got over to lively applause and looks like a winner.

Billy Shone and Louise Squire have a decidedly pleasing vehicle in "Ain't She Nice." It starts out with the usual flirtation stuff but wastes no time in getting down to business. The girl is a good looker, is shapely and knows how to wear clothes. The man carries the brunt of the act, including two songs, both comedy numbers, which he sells with a finished degree of showmanship. The girl, however, stopped the act when she reappeared in a daring costume. By merely strutting across the stage she brought down the house with applause.

"Creations" is a veritable fashion show offered by Alphone Berg, with the assistance of two models. The set represents the designer's quarter in a fashionable modiste shop. Berg proceeds to design Parisian creations from whole cloth, without cutting or sewing, and drapes them upon the shapely figures of the living models. Within fifteen minutes, the running time of the act, he accomplishes a half dozen or more delightful frocks that dazzle the feminine portion of the audience. A similar novelty has been done before in "The Bride Shop," but perhaps not quite with the same degree of technique that is employed by Mons. Berg. It should be a pleasing feature on any program.

E. J. B.

CENTRAL

Jennie Jacobs and Jack Morris presented Charles Winninger, Blanche Ring and a very fine bill in a Shubert unit, the afterpiece to which was a condensed version of the musical comedy success "As You Were." It is a shame that the curtain at the Central can not be made to work more smoothly, as several scenes were spoiled, and the opening almost crabbed by the "hanging" of one drop after another. It took extraordinary showmanship on several occasions to cover up these mechanical defects.

Mary Elby and Leonard St. Leo open the bill with a neat dancing act. The opening number is a well executed series of poses, whirls, throws and catches. The single of the man is good and the finish a conventional Apache, is lifted out of the ordinary by the fast and spectacular finish.

Frank Du Teil and Richie Covey present a series of songs, with a little dancing. Miss Covey, who does the comedy with a good comedy sense, although at times lapsing over into the small time style, also finishes with a dance and goes over big, dancing while her partner, in a good voice, sings "Darling, I'm Growing Old" to a jazz tempo.

The Pasquali Brothers were excellent. These equilibrists have a series of balancing stunts that are great in themselves, but that are executed with such marvelous precision and finish as to be nothing short of remarkable. The finish is a "wow."

Blanche Ring and Charles Winninger gave their specialty, which they called "We'll Go Through the World Together." The big number of the act is a song called "Sing Hey, Hey," which Miss Ring puts over in her own inimitable style. Winninger does some great work with his trombone, using most of the little tricks that he used to use in this specialty of his. They work very fine together and show the ease with which experienced show people can get their stuff over.

Bert Baker and company present their old sketch, "Prevarication." This is a riot of laughs. In fact, the laughs came so fast that half the audience was in tears. The act went as big as it ever did, which is saying a lot. The entire cast has been playing this sketch for some time and are thoroughly versed in it.

The afterpiece is the condensed version of "As You Were." Charlie Winninger, as Wolfie Wafflestein, owner of the St. Vitus chain of restaurants, is afraid he has lost the love of his wife. He sees her depart on the arm of "Kiki" after she has sung "If You Could Care for Me" and extracted \$500 from him. "Kiki," has told a gag about a smoked herring. In order to forget his troubles he takes some "Transportation" pills recommended by Professor Filbert, who claims they will take him wherever he wants to go. He is taken to Versailles, the terrace of Cleopatra's palace, ancient Troy, a primeval forest, and finally back to Vanilla Vista, his home, where he finds his wife still loves him. The fish joke follows him in all his reincarnations, and he is always the goat for some woman, played by Miss Ring. The sets are all good and the costuming is of the best. The comedy is really funny and Winninger puts it over exceedingly well. Miss Ring is always charming, and has some magnificent gowns. The chorus girls are pretty, dance nicely, and sing well when they have to. Of the musical numbers but three stand out, "If You Could Care for Me," which is made the theme song; "Sing Hey, Hey," which was not given until the finale in the revue portion, and "Broadway Strut," which is credited to Fred Coots and to which the chorus execute a cute dance in effective oilcloth costumes. Carrie Glenn does some good comedy work.

C. C.

RIVERSIDE

With the end of a strict Jewish holiday occurring at sundown on Monday, and with Alice Brady headlining the bill, the Riverside did a bigger Monday night business than we have seen it do in many months. The orchestra had a few standees in the rear, the boxes and loges seemed to be entirely sold out, and in the balcony there were only a few seats which weren't occupied.

Alice Brady closed the first half of the show, appearing in "Cassie Cook of the Yellow Sea," which is really the last two scenes of "Drifting" condensed into one. Miss Brady appeared in the show for only a short while, illness causing her to leave the cast, and Helen Mencken taking her role. The vaudeville version is a very effective one, sufficient dramatic moments being given to Miss Brady to show her at her best in that type of work. Donald Cameron does well in the role of "Badlands McKinney," originally played by Robert Warwick, and the others are perfectly cast. It seems to us that Rose Winter appeared in the role of Lady Beamish in the original production.

The remainder of the first half, with the exception of the opening act, consisted mainly of hokum and rough comedy, and for that matter the second half was also heavy in that type of entertainment. The openers were Van Horn and Inez with a fast skating turn, containing plenty of good stunts and put over effectively with a great finish to the act.

Cahill and Romaine are still doing their "wop" and blackface offering, which went over very nicely here. To his many props Don Romaine has added a stop signal which is fastened to the back of his coat, and which gets a big laugh when used. The boys are good performers, and were entertaining every minute they were on.

Bronson and Edwards do a series of burlesques, starting with hokum whipsnapping and going to magic, and finally do a strong-man burlesque, a la Collins and Hart, with one of the two being lifted by a wire attached to the seat of the tights. In the "magic" bit, there were actually some hokum bits which were new, and were very funny. They were received nicely.

Ray and Emma Dean weren't quite as good as one would expect them to be after their opening. Ray Dean uses a Johnny Burke voice, a Joe Morris (Morris and Campbell) style of clothes, and a "rube-nance" delivery, if the last can be possible. The beginning of the act was funny enough, but with the monologue on the part of Ray Dean, it was let down entirely. The dance bits used for a finish were fair. The two seem to have the ability to do a good act. All they need is the act.

Gilbert Wells opened the second half and stopped the show. A good-looking boy in full dress suit, with a Southern dialect, a piano, ukulele, clarinet, a singing voice, a fine personality, good delivery, and a pair of shufflin' legs about sums him up. He'll do for most any bill.

O'Donnell and Blair followed, and are still doing the "Piano Tuner." If they have been using the same piano "prop" as long as they've been doing this act, it certainly must need a tuning by now. However, the falls taken by O'Donnell were as effective as any new act could be, for shrieks and screams greeted every bit he did.

Moss and Frye were programmed to appear next, and therefore the appearance of Bryant and Stewart in the spot scheduled for the colored entertainers created a handicap for the boys. They soon overcame this, and were a solid hit by the time they were through. The hoke saxophones are used to wonderful comedy results. Both boys are likeable, and make a great combination.

Josie Rooney and Company, the "co" consisting of George Beyer and Jack Smith, closed the show.

G. J. H.

VAUDEVILLE

COLONIAL

The show for this week is billed as a "Ten Act All Star Bill," and played as such on Monday afternoon. There is one handicap to all acts here during the afternoon performances which is given by the construction of a new building next door to the theatre. Every now and then, one hears the shriek of a steam whistle, and then the deep sudden boom of a dynamite blast.

The first act scored heavier than any first act we have seen play this house in years. That was mainly due to the fact that the opening act makes a better opener than the average. It is offered by Archie and Gertie Falls, the woman having a very shapely figure which she shows in tights at the start of the act, and a very pretty face. She does some work on the tape, and also on the trapeze. Both do some unusually good tumbling, getting big results in both laughs and applause.

Boyle and Bennett kept the pace started by the preceding act, with their eccentric dance routines. The pair are very good steppers and have arranged their numbers in novel and effective dances.

Bert Levy received a very nice reception on his entrance, and began his offering well enough. Something went wrong though, before he had gone into the middle of his act, and he had the curtain brought down and the lights put up. He announced to the audience that his lenses had broken, and while he isn't a speaking entertainer, he would try to please them, and make up for the absence of his regular work. He told some stories and did a recitation.

One of the neatest boy and girl acts we have seen in a long time is Powers and Wallace, who appear as the typical Northern conception of what Southern people should be. Their personalities are more than pleasing, and their material is exceptionally good. What makes them an unusual team is the fact that they are practically the only act we have ever seen use a hymn to wonderful results. They incorporate "Swing Low, Sweet Chariot," into a chorus of "Way Down South," and make it the most effective part of the act. The wedding bit was very funny.

Frances Arms has improved greatly since we last saw her about a season or two ago, and with a little more naturalness in her delivery, will be fully worthy of the fourth spot in which she appears here. At present her delivery makes one think that she hasn't decided whether she will imitate Dolly Kay, Sophie Tucker, or be herself. We'd advise the latter. Her routine can stand a little revising, the biggest improvement to make being the omission of the "Ginsberg" number and recitation which are small time in humor.

Jessie Busley and Company were the real hit of the show with a satire on the mystery drama, "The Bat," in this case called "Batty," written by Henry Wagstaff Gribble. The playlet deals with the nightmare of a servant girl, after she has seen the play, and the results are fully as hair-raising and thrilling as the real play. Miss Busley, as the servant, is laughable every minute, and the supporting company good.

McKay and Ardine opened the second half switching spots with Leedom and Gardner, programmed to appear in that position. "Snichtchvatohmens," has succeeded "typewriters," for a punch line of the act, but otherwise, most of the material is familiar. However, it gets laughs, and that's what counts. The dancing scored heavily.

Leedom and Gardner's comedy hinged, or rather draped, itself around the figure, or lack of figure, of Edna Leedom. They make a great comedy combination.

Johnny Burke still bewails the fact that he was "Drafted," and probably will continue to do so for years to come. He, too, manages to get laughs, so why change material? The De Peron Trio closed the show.

G. J. H.

ROYAL

A capacity house, which was rather unusual for the extreme heat of the afternoon, greeted the songster with enthusiasm as he walked before the footlights. Howard was ably assisted by his ever popular mate, Ethelyn Clark, who went through the performance with her customary grace and charm. Three times the pair were recalled before the audience, amid bursts of handclapping, and three times Howard responded with his customary skill, offering several of his old-time favorites, one, "Dreaming," upon request from a member of the audience.

Howard's offering opened in a full stage special in an artistically draped music room, amid strains from "After the Ball Is Over," which he sang back-stage. He was followed by Miss Clark, who wore a beautiful gown which was revealed to its best advantage by the spotlight. Immediately after, the latter donned the attire of a woman of the streets and sang "My Man," Ziegfeld's hit. Howard made his appearance at the conclusion of the song and put across "On a Saturday Night" as he only can. Miss Clarke again took her turn and, accompanied by a girl of the South Seas, sang "Heigh Ho." Among other selections given by the popular pair were "I Wonder Who's Kissing Her Now" and "Hollywood." The act is a headliner for any show.

Second to Howard's bit on the program was Hugh Herbert's one act comedy "Mind Your Business," which was given a place during the first half of the show. The comedy, written by Herbert, who also appears in the main role, went well and needs little brushing up to assure itself in big time. The plot, which is nothing unusual, skips along in rapid fashion and seems to please the audience. Mr. Hirsh, played by Herbert, has established a brokerage business, which falls flat because of Hirsh's desire to lend himself to wildness and play far from the straight and narrow. His partner, Simon, played by Samuel Rose, deserts him. How Hirsh is brought to his senses is highly amusing, and we leave the pleasure of the revelations of the comedy to future patrons. Anita Pam plays the role of the over independent and tiresome stenographer well enough.

The show was opened with a punch when the curtain came up for a tumbling act done by Kiyose Nakae, assisted by Prof. S. Chiba and K. Moribe. This trio went through its program without a hitch, with Nakae, a strong and wiry gentleman of the East, revealing his powers as a tumbler and a wrestling fighter. The act should go well as a headliner in small time.

Kovacs and Goldner, two maidens of musical ability, played several classics, Miss Kovacs working in a manner at the piano that showed she was a mistress of the keys, while her partner assisted and came out with several well played selections on her violin. Following this act, Lewis and Rogers placed their bit, "Two Tonsorial Artists before the house. They are a clever pair and scored strongly.

Bryant and Stewart, who appeared at the Broadway last week, seemed to have improved their act little, doing their nonsensical stuff rather poorly. They seem to be a pair of exceptional dancers, and if they want to stick we think a little bit more of the toe art would help.

Closing the first half was Edith Clasper, assisted by the Trado Twins and Charles Stewart, who put over a dancing number that went well. All four are dancers way above the average.

Crawford and Broderick prove to be a girl and fellow who know how to manufacture laughs, while Al Ludell and Carleton Macy offer their "Old Cronies" in true big time order and this should go big.

The ten-act bill was brought to a close by Walsh and Bently in a strong man act that has a punch and is a real windup for any bill.

R. P.

BROADWAY

The holiday must have interfered with the running time of the show on the opening performance, for this show, usually starting at 12 P. M., did not start on Monday until well after 1. The audience was consequently not in the best of humor and the acts found it hard going.

The Vivians opened with their exhibition of shooting. They do some great stunts but what talk there is is weak. They perform so neatly that the tricks, which might be hoked up are made to seem simple and consequently don't get the applause they deserve.

Burns and Lorraine, two boys, were on in second position and did well. The singing is far from song and they do not start to get their applause until they go into their dances and their imitations. The imitations are of Pat Rooney, Eddie Cantor, George White, Al Jolson, and George Cohan. The dancing imitations are better than the vocal.

Charles Ahearn & Co. present a pretentious conglomeration of hokum. Hokum at its best. Ahearn has a large company including a couple of dwarfs, and he keeps them all working. There are about four special drops and sets used and a lot of special pieces. We were thankful that in the bull ring scene he did not bring out the trick bull, with the front legs and hind legs, for he managed to be more than funny without it. There is a comedy band out of which he gets a bushel of laughs, and a personable young lady who is a more than passable dancer. She does an oriental and finishes with an Hawaiian, doing them both well. The opening of the act is funny, the bicycle riding bit is good and the whole act a succession of laughs that went well in spite of the tough house.

Greene and Parker followed. Greene, in our estimation, made a mistake. Their material is excellent and they know how to put it over. They would have gone over in great style too if Greene had allowed himself to forget for a few minutes what a cold crowd they were and had concentrated on his work. He kept on guying the audience every time one of his choice gags flopped and asked for a laugh on the worst gag in the act. This of course detracted from his work. The act doesn't need any help. It is a fine act and deserved a lot more than it got. An audience hates to be kidded. Miss Parker presents a nice appearance and they finish well.

Nola St. Clair carries what is supposed to be a musical act on her shoulders. She is crazy over pirate literature, and her sweetheart, in order to cure her, takes her to what is supposed to be a pirate's den. Of course her butler plays the pirate and George, her sweetie, the man whom the pirate is going to force her to marry. She is cute, can dance a little, can sing a little less and has a bad habit of repeating her best bits of business. There is enough in the way of situations in the sketch to allow of fattening, and it could be made very funny but as it is gesture and mugging is made to take the place of material. By the way, at the Monday first show the performers in this act muffed their lines woefully. The butler-pirate has a good deep voice and the Juvenile is good. Miss St. Clair has a good comedy sense and, when the act is fixed, it should be a hit. It went well as it was.

Marino and Martin gave their wop act and it went over fine. These two certainly know how to handle the Italian dialect and with good voices and good chatter they are an act to the taste of the public. They worked hard and were rewarded at the close.

Closing the bill was Maurice Golden's Masques of the Movies, one of the prettiest and best dancing acts on the boards today. The men and women in the act are graceful and efficient and the characterizations of the various movie stars was excellent.

C. C.

FIFTH AVENUE

Ed and Ida Tindell start the ball aroiling with a lively trapeze act. The girl opens seated on a rose-covered swing in a soubretish costume. She does a song and then the swing is transformed into a trapeze. The man contributes most of the acrobatics. He does some marvelous toe catches that are genuine thrillers.

Claude Golden has framed a novelty for his card manipulations. A man in evening dress enters and proceeds to do some sleight of hand stuff with a pack of cards. He muffs and there is a howl from a fellow in the audience. An argument between the two follows, and when the latter comes forward he develops to be Golden, the other man being a straight or stall to provide a surprise punch for the act. Golden did some clever tricks.

Mason and Shaw did well in a novelty "two act" labeled "All for a Girl." Mason works as a wise-cracking cake-eater. They open with a double which Mason follows up with a lively eccentric dance. The surprise punch of the act is effected when Mason removes the derby and reveals curls that reach down to the waist. The male impersonation is given a realistic touch by Miss Mason's hair being close-clipped in true masculine fashion in the back and on the sides. When her hair is down this is not noticeable and therefore does not mar her street appearance, yet is a valuable asset to her boy impersonation. Her characterization of the type of youth she portrays is as nearly perfect as possible. The team do another double and go into a fast dance for a finish.

Florence Roberts and Frederick Vageding, assisted by another man who is not billed, offer a tabloid comedy-drama, "The True Story." Miss Roberts is planning at the opening to divorce her husband. She has found an alien kimono in the house and this is her cause for action. The husband, played by Vageding, has already offered two explanations for its presence and she refuses to accept either. He sends his lawyer to attempt to patch things up, but becomes impatient and decides to make another try himself. When all else proves futile, he confesses that both his versions were manufactured and that he will not proceed to tell the true story. There is a flash-out and the incident is enacted.

A woman enters the apartment at midnight. The husband, from her accompanying actions, mistakes her for a lunatic. It develops she is a somnambulist. In her hasty exit she forgets her kimono. Here the playlet flashes back to find the wife penitent for doubting, the divorce court idea having been entirely dismissed. The act is rather talky in spots and lacks action. With judicious use of the pruning knife it could be whipped into a splendid vehicle. Miss Roberts assumes the dual role of wife and sleep-walker.

Maud Mullen and Ed Stanley did nicely with a talking skit. The woman handles the comedy and has a delivery that makes every line of her dialogue a laugh. It was Miss Mullen's efforts rather than her material that registered the comedy hit of the bill. The offering will be a laugh-compeller on any bill.

Keene and Speer, with Violet Palmer as accompanist on the piano, have a miniature revue, "Tea for Three," which is essentially a dancing act. The songs, however, serve to break the monotony of the routine. The trio open with a lively number with Keen and Speer finishing with a neat dance. The man does an eccentric tap dance, which is followed by an acrobatic dance by Miss Speer. They come together again with a lively finishing number.

Moore and Freed registered their usual big hit with their novel musical act, while Tom Kelly, the monologist, kept the audience in roars with stories about his friend O'Brien.

The King Brothers closed with a program of herculean feats.

E. J. B.

VAUDEVILLE

REGENT

(Last Half)

The bill for the last half at the Regent was made up of six good turns and the pictures, the feature being Marshall Neilan's "Fools First." The house on Thursday night was a good one, the few vacant seats in the gallery and upper balcony being offset by the heavy sell out on the lower floor and boxes.

The opening act was the Nathan Brothers, a strong man act well performed by two well built and heavily muscled young men. The difficult tricks that are featured in the act met with the approval of those out in front.

Pierce and Goff, a sister team, pleased with their musical entertainment, taking several bows. The girls present a good appearance and deliver their material in a way that bespeaks good showmanship.

Hal Johnson and company, on third, scored one of the hits of the bill. Johnson is a female impersonator who does not endeavor to use a falsetto voice in order to put over his work. The act concerns the proverbial suitor, who is forbidden to marry the young lady by the cruel, but flirtatious father. Mother is away and said suitor impersonates the chaperon for the daughter that the old man wishes to employ in order to keep the suitor away. Suitor vamps daddy, gets from him a check for \$500 easier than a chorus girl can borrow a cigarette and then threatens to spill the beans to the absent mamma if daddy doesn't give his consent to the match. Wig pulling by daughter and happy finish. Johnson is exceedingly graceful, is fortunate in his choice of wardrobe, and looks thoroughly mannish after the wig and skirt are discarded. The act is well hoked and goes over fine.

Cecile Weston and company, the company consisting of Bobbie Simonds at the piano, worked forth and held down the spot well. Miss Weston makes a good appearance and handles several dialect songs and monologues in great style, although her Hebrew is far superior to her "Wop." She seems to be holding something in her mouth during some of her numbers, although this may be our imagination. Miss Simonds plays a solo and delivers.

Cameron and O'Connor have an act of hoke comedy out of which they get every possible bit of humor. From the time the hand of the comic is seen under the curtain, grasping for the soap that has slipped out on the stage, up until the last bow, the act is a succession of laughs. They pull a revamped wise crack early in their act when, in doing the mindreading bit, they mention that the reason they do not have snail soup in New Brunswick is because they can't catch the snails. Some of the house got it.

The last act was Herman and Briscoe in "Cubana." It was one of those different kind of acts, the difference being the good work of Herman and Briscoe, Helen Travis and the male member of the dance team. Miss Travis is shapely and uses her talents to advantage. Herman and Briscoe do well with mediocre material, and the male dancer is graceful and has a knowledge of dancing, although the "Apache" was by no means a pleasant spectacle to witness, even though it did get applause, a lot of which was forced. There are three musicians used in the act, one of whom plays a thing-a-majig. It is made of three drums of different tones. This is to lend atmosphere. Besides the whoops, they have a violin and a piano. It seemed to us that at least four members of the cast could be dispensed with, without injuring the act in any way; in fact, it would be a great help to it. The act goes over in great shape. C. C.

PROCTOR'S 125TH STREET

(Last Half)

Every act on the bill at this house was well received. The two feature pictures were Marshall Neilan's production of "Fools First" and "Gun Shy," featuring Franklyn Farnum.

The Hartwells, in a flying trapeze act, gave the show a flying start in every sense of the word. Two men and a lady assistant they are, and though they do few stunts each one is daring and well executed, winning them generous applause.

Cook, Smith and Cook offer an act in comic costume. They open with a droning song and follow it up with humorous dialogue that is not so humorous. Their novelty dancing is their best bet, particularly that of the lady member of the act. They were very well received.

Ben Marks, a nut comedian, and Dolly Wilson, who is billed as the "Nell Brinkley Girl," pose as two singles, he interrupting her act after she had taken his place on the bill. Miss Wilson sings a special song medley well, and he does a burlesque Egyptian dance with a flaming cuspidor that went big with the house. The business of biting her arm is in bad taste and might well be omitted. They are sincere in their efforts to please and deserve the big hand they get.

Herbert Barnett and his Syncopated Five bring a good bill to a successful close. The orchestra, dressed in artist's costume, is a good jazz combination. Barnett is a natty lilliputian who dances well offering a "Sheik" song and dance travesty that made a hit. His voice, like himself, is small, but his appearance and novelty dancing, together with the good support from the Syncopated Five, carry the act to a successful close. E. L. M.

WYNNE'S ORCHESTRA COMING

Billy Wynne's orchestra of nine pieces is being brought into New York from the West and will soon be seen in a prominent Broadway cabaret. Joseph B. Franklin is handling the business for Wynne.

STATE

(Last Half)

Thursday night six light, entertaining acts played to a capacity house. Reo and Kellman opened the vaudeville bill with feats of strength and acrobatic work, getting across nicely.

North and Keller, in the second spot, a sister act, that specialized in straight singing, harmonizing in a pleasing style. Both have good voices, wear their gowns well, and the girl at the piano played her accompaniments unusually well. Their style of harmonizing, which included obligatos, double versions, etc., warranted their encores.

In order to give the audience an idea of what may be going on in the wings or dressing rooms of vaudevillians, Otto Bros., with the aid of a machiatre swing door, etc., do a funny burlesque on different types of vaudeville acts, and then in their supposed dressing room pan the audience or one another. Most of comedy went over strong.

A consistently well acted little skit, in which a street urchin comes in contact with an artist, who paints her picture later, and then in the closing scene makes love to her in a style that is different, is that of Kimberley and Page. The girl creates a distinct character, always comical, while the man, playing more or less, what amounts to the straight part, handled it as well as though he were in a production. As an encore or curtain speech, Mr. Kimberley told the audience that he and Miss Page had recently returned from the seat of war, Ireland, and a few weeks ago played the Royal Hippodrome Theatre in Dublin. He said that they were there at the time Collins was assassinated, and also told something of the conditions over there, to which the patrons listened attentively.

The next to closing spot was filled by Jimmy Lyons, doing his monologue and clad in his uniform covered with medals. Touching on prohibition, political subjects and other things, he gathered a considerable number of laughs. One of his gags gets a rise out of the house, probably before they stop to think the gag over, for if they did most of them would probably think it a little too risqué.

Spirit of the Mardi Gras closed the show with a fast moving revue in which a seven-piece orchestra, some dancing girls and a woman principal part. They were seen some time ago on one of the Keith circuits and seem to have improved in some way since then. The orchestra, in addition to playing selections and accompaniments, do a saxophone quintette bit that makes an excellent novelty. Of the dancers, a jazz toe dancer especially carried off the honors. The soubrette sings well, wears some costly creations, and seems capable of handling the act very well.

M. H. S.

HAMILTON

(Last Half)

The suggestion that was made two weeks ago in regard to the increasing of the orchestra here by three men, seemed to have been well taken, for we were pleasantly surprised to find the clarinet, flute and cello players we mentioned as necessary to the orchestra were added this week. The improvement is more than 100 per cent, and now William McElwain will at least have a fairly decent chance to show his abilities as a director, even though he still hasn't as many men as most of the other houses have.

We couldn't help but think of how the orchestra would have sounded with just the brass, violin and piano instruments in the playing of "The Swan" number, which was used by Jeanette and Harry Shields, while Miss Shields did Pavlova's famous toe number. She did this fairly well, and even though it wasn't supposed to be an imitation of Pavlova, Miss Shields might use her arms and hands a little more in the dance, as the famous danseuse does. The rest of the act needs a little more work to smoothen out the rough spots, for Harry Shields particularly didn't seem to feel any too comfortable in his work.

Burns and Lorraine did very well on second, in fact, better than most acts have done in that spot at this house in a long time. The boys do a neat song and dance offering, using a great many imitations, which they do well.

George McKay and Otis Ardine showed a lot of new scenery, but mostly the same material which they have been doing for years. Most of the gags received laughs though, despite their age. Miss Ardine has taken on quite a lot of weight since we last saw her, but this hasn't seemed to hinder her dance work, for she does her toe work and her acrobatic dancing as lightly as she did three years ago. McKay might be pleased to know that the reason the parody by Harry Ruby "flopped" on Thursday afternoon is simply because it has been done at this house within the past few weeks by other acts.

Leo Flanders and Genevieve Butler did a semi-concert offering. Miss Butler is very attractive, but shows too much physical effort on her high notes to make her singing effective. Flanders is a good pianist.

George Lane and Byrd Byron were out of the bill, and Charles Ahearn was moved up from the closing spot, awaiting the arrival of another act from a different house to fill in. Ahearn's offering will be reviewed under New Acts.

Pinto and Boyle, a "wop" comedy and instrumental act, doubled from the Fordham. Three men in the act, one working in the audience: If there was any doubt as to their ability to close the show in "one," it was removed when the audience kept applauding into the opening of the motion picture after the act was through.

G. J. H.

COLISEUM

(Last Half)

This week was the celebration of the second anniversary of the opening of this theatre. A seven act bill in place of the customary six, was booked into the house in honor of the event, and if a nine or ten act bill could offer better entertainment than these seven, we'd like to see it, for it is doubtful if as good a show could be duplicated in any big time house from a viewpoint of real vaudeville and a variety of acts. In addition to the bill, the orchestra was increased for the rest of the season to fifteen men this week, and under the direction of Charles Eggetts, properly demonstrated the value of a good orchestra to a vaudeville theatre. Eggetts swings his baton with as much vim as Baby Ruth does his bat, and has a fine aggregation of musicians under him.

Fern, Bigelow and King started the proceedings with a comedy tumbling act, giving the show a fine opening with their work. Clark and O'Neill almost stopped the show in the second spot. The boys do a song offering, with some dance bits intermingled. Both look neat, and have exceptionally good voices, which they use to great advantage in harmony numbers, one of them playing a banjo for accompaniment. They were called back for several encores.

Arthur Hartley and Helen Patterson do a very pleasing skit in one and in full stage called "One Night," which will be fully reviewed under New Acts.

Chief Caulpican tied up the show. Since we last heard the Chief, about two or three years ago, he has been with the Metropolitan Opera Company, and there seems to have acquired something he lacked when last seen in vaudeville. His baritone was always a good one, but it didn't seem to have what he now puts into it, and that is, that necessary spirit in his singing, sometimes called "soul." A girl, attired as a "squaw," accompanied him at the piano. He took several encores, but even after he had left the stage and the lights were out, the audience refused to let him remain off-stage, and he had to return and render another encore.

Valerie Bergere is doing her best character in "Oh Joy San," a very well written playlet by Katherine Kavanaugh, which is about the best suited vehicle Miss Bergere has had since "Cherry Blossom." Her supporting company is exceptionally good, among supporting companies seen in vaudeville playlets, all being perfectly cast.

The real proof of what a wonderful audience generally is to be found at this house came with "Presser and Klais," who do the opposite extreme from Chief Caulpican. The Indian had stopped the show, and one would think that an audience which caters to concert singing and comedy as dainty as Valerie Bergere's wouldn't be very crazy about "coon shouting," or low comedy, such as Slim Presser does. Yet this act had no difficulty in making the laughs come, everything Presser did getting a big laugh. They also stopped the show.

Marga Waldron, who is the essence of every character she portrays in her dancing, and George Halperin, a very good pianist, closed the show. G. J. H.

PROCTOR'S 58TH STREET

(Last Half)

To a packed house on Thursday night, Jean and Jacques opened a good bill with a contortion act. They indulge in a comic beach flirtation, after which they settle down to a repertoire of novel twists. For a finish the lady supports a trapeze on which the man did a corkscrew stunt that went over for a good hand.

Harry Ellis earned approval by singing a series of well chosen songs in a tenor voice that was uniformly delightful. "Sunshine Alley," "If I Hate to Go Home Alone" and "Tell Her at Twilight," met with genuine favor, so much so that he was compelled to give the patrons an encore. His manner is pleasingly gracious and his appearance refined.

Leon and Dawn, two girls, give an extremely faithful impersonation of two kids. They open in one, trying vainly to master the science of roller-skating, after which they quarrel, say mean and amusing things to one another, and then make up. They close with a novelty dance that made an encore inevitable.

Thornton and Squires open with a movie showing him taking two hours to rescue her from drowning, a feat he finally completes in two special. The act then moves to a courtship scene before her house, that was lightly amusing. Miss Thornton is an exceptionally charming ingenue. Their singing and dancing was well received, but they would have done much better had they not drawn out their ending in one. Alexander and company show the evolution of the negro entertainer from the plantation minstrel to the modern jazz exponent. Supported by a spirited jazz orchestra, the singing and dancing was put over effectively and the surprise ending completely got the house. It took a certain speech of thanks to enable the bill to proceed.

Holliday and Willette in two put over a neat act replete with amusing lines. The lady was beautifully gowned, winning murmurs of approval from the female portion of the audience, while the man succeeded admirably in communicating his discomfort at wearing ripped trousers to the male contingent. It might be said of him, however, that in the early part of the act he hurries his lines.

Billy and Lou Cromwell close a good bill with a juggling act that went well. Miss Cromwell swings indian clubs, juggles pillows and hardware skillfully, while the buffoonery of her partner kept the audience amused. E. L. M.

FIFTH AVENUE

(Last Half)

Seven acts and a neighborhood entertainment called "Hello, Fifth Avenue," comprises the new bill for the last half at this house. The local offering has been attracting capacity houses all week, the neighborhood folk turning out en masse to view the histrionic endeavors of the neighbors' children. Consequently there was no deviation to this rule on Thursday afternoon. Although the show started out to a slim audience, the house was utilizing its standee privilege quite early in the bill.

First honors of the new bill are equally divided between Laura Pierpont and Aileen Stanley. Each had individual contributions that were widely bridged, but achieved equal results. Miss Pierpont headed a dramatic playlet, while Miss Stanley was heard in a pleasing song repertoire.

The opener was Martelle's Marionettes, which were cleverly manipulated by a comely young woman and which gave a miniature variety show with mannikin dolls.

Olive Bayes, assisted by an unprogrammed comedian, offered the usual "piano act." The man shoulders the main burden of the act, with Miss Bayes playing straight to his comic and later accompanying him on the piano for several songs. It is the man's act throughout. The only reason we can glean for the present billing is to effect a surprise.

Cogan and Casey have a comedy gem in their little skit, "Bidding Her Goodnight." It is done outside an ivy covered cottage. The naturalness of their interpretation of two lovers, their brisk dialogue and song gets them over to great results.

When it comes to framing an acrobatic novelty one is compelled to extend the palm to The Brants. Their latest vehicle, "The Moving Man's Dream," is a mirth-provoking affair that blends their clever acrobatics and falls to a nicety. One of the men does a clothing store dummy bit that was realistic enough to fool the audience. After being manhandled and tossed about the stage for fifteen minutes, you can imagine the surprise punch when he up and walked off. This novelty will be a big hit in any house it plays.

It remained for Aileen Stanley to stop the show with her songs. Miss Stanley is our idea of a super-showman. Her forte is novelty numbers and blues. Although she has a voice that could get away with classic and operatic stuff, she refrains from its usage and gives the audience the snappy numbers they have come to be accustomed to expect from her. Assisted by her own pianist, she did seven numbers and could have stayed for more. However, she emulated George Cohan's logic, and left them laughing and applauding when she said good-bye.

Laura Pierpont and company followed in "The Guiding Star," a playlet written by Edgar Allan Woolf and produced by Taylor Granville. Although a bit draggy in the introductory dialogue, it is a capital offering when it gets down to business.

Among other things it gives Miss Pierpont an opportunity to display her versatility in four distinct characterizations.

The plot revolves around Mary, the daughter of a small town couple. The sternness of the father has driven her away. The family are now facing dispossession proceedings. The mother is confident that Mary, who has not been heard from in two years, is still the same sweet girl as when she left the village. The father's idea of her is positively in the negative. A discussion ensues speculating as to just what type Mary is now. There is a fade out and Mary appears as they think her, first as a hard-boiled chorister, then as a Salvation Army lass, a drug addict, and finally as the wholesome girl she is. It develops that she has married the son of their landlord and they don't have to move after all. Miss Pierpont is capital in all of her characterizations and proves herself an actress of remarkable ability. She is supported by three others in the playlet.

Lew Brice has a new single act which features his dancing. He is also doing a couple of his sister Fannie's numbers, "I'm an Indian" and "In the Spring," the latter with the burlesque ballet stuff the inimitable Fannie did so well in "The Follies."

"Hello, Fifth Avenue," the local entertainment, closes the show. E. J. B.

MILDRED HARRIS ACT ATTACHED

A garnishee attachment covering salary, costumes and all other personal property was served on Mildred Harris, Charlie Chaplin's former wife, in St. Paul, Minn., last week when she was appearing at a local vaudeville house.

The action was brought in the District County Court by J. W. Rubenstein, her former manager, who says she owes him \$1,850 in back salary on a twelve weeks' contract made in Los Angeles last November whereby she was to receive \$1,750 a week and pay him \$200. He says she played the twelve weeks and drew her money, but paid him only \$550 of his share.

Unless the case is settled out of court, Miss Harris' salary, clothing and other belongings will remain tied up until October 20, when the papers are returnable.

VAUDEVILLE

MITTY AND TILLIO

Theatre—Palace.
Style—Dancing.
Time—Fifteen minutes.
Setting—In "three."

Mitty and Tillio were in the 1921 Ziegfeld Follies for a short engagement. They are billed as "France's Greatest Dancers." That the team is the best that France can boast of we are perfectly willing to believe, for we know of no other classical acrobatic dancer who has a repertoire of stunts that are so different and done in the inimitable style affected by the nimble little French woman. Her body is slim, yet compact, and is such that almost nothing can be worn about it, and a bit of georgette crepe de chine is all that is necessary for Mitty.

But two dances were done when the act was reviewed. The first was rather long, but unwound a tale that worked up to a dramatic climax and then to speedy close. The locale is a Far East abode of a girl, a Turkish bed being in the foreground and the back drop showing the mosques, etc., in the distance. The girl rises from the bed and a lover or suitor arrives soon after in the person of Mitty. For several minutes they dance, Mitty doing most of the work, trotting out one of the best, if not the best, assortments of difficult acrobatic stunts, done gracefully, fast and sure, yet in an even tempo. A moment after her suitor leaves her, another makes his appearance and stays but a minute when the first lover returns and a fight ensues between them. The second one retreats and then the two have a sort of dancing quarrel.

The curtain comes down for a minute until the scene is changed to that of a green field and Mitty arrives as a little butterfly sort of person who dances about in a most charming manner until discovered by two men, one of whom catches her and clips her silken wings, making it necessary for her to flit about in a more entrancing manner than ever. The two men join her at the finish which closes the act.

The offering was very well received when reviewed, despite the fact that it was the usual time for an audience to grow restless. The charm and vivacity of Mitty, plus her delightful dancing, would hold any audience anywhere, at any time. M. H. S.

CHARLOTTE LANSING & CO.

Theatre—City.
Style—Singing.
Time—Fifteen minutes.
Setting—In "three," special.

Miss Lansing appears in a set built to represent a music conservatory, or room, in a fashionable residence. She is attired in the costume of the late sixties, while her accompanist appears in a smart up-to-date evening dress. This contrast is bad. The crinoline is not necessary, or if Miss Lansing feels that it adds to the act, both should appear that way. Her work is vocal. She has a full, rich mezzo-soprano voice, which shows training, and flexibility. Her range is good and easily taken. Her diction and enunciation are perfect, and her tones full and clear cut. She sings special numbers selected by herself. Her delivery of a "Mammy" song in operatic style is a novelty and very cleverly done. The concluding number, about the clock and the boy and the girl, is a comedy song that is entirely free from the ambiguous line, or the suggestive note.

Miss Lansing's act is destined for the bigger time, as she is clever, has an appealing personality and is not trying to go out of her depth, being content to stay at singing. Her accompanist, a pretty blond girl makes a neat appearance and directs Miss Lansing admirably. A wholly pleasing act that should be good for better things. S. A. K.

NEW ACTS AND REAPPEARANCES

MILLERSHIP & BRADLEY

Theatre—Bushwick.
Style—Novelty act.
Time—Twenty minutes.
Setting—Special.

Florrie Millership and Wallace Bradley have an act that is a veritable production in itself and crowds more entertainment into its brief running time than a number of elongated Broadway productions we could mention. A great deal of care seems to have been exercised in discarding anything that might retard its progress and retaining only bright, snappy entertainment that could be put over at a record-breaking gait.

Florrie Millership has had partners and partners, but it is doubtful if she has ever had a running mate the equal of Wallace Bradley. He is a youth of pleasing personality, who dances well, gets his numbers over nicely and registers a personal note in the love song duets. He strives to have the audience believe that he exists exclusively for Florrie, and he succeeds. As for Miss Millership, she is as magnetic and talented as ever. She has a knack of selling her stuff, whether it be foolery, song or dance, with effect that is electric.

A seven-piece orchestra, programmed as "Band o' Joy Boys," render valuable assistance to the new offering and register on their own account in two numbers. They are the best combination we have heard in some time. Their accompaniment is superb.

The band gives the act a flying start, with a lively jazz number given behind a transparent silver curtain. They begin in subdued tempo and flare up for a finish, which reveals an elaborate roof garden set, with illuminated Broadway in the offing. Bradley rattles off a brief introduction which brings on Miss Millership, then both go into a love song duet, "To-day," which is punctuated with a neat novelty dance. Bradley follows with a comic number, "Logic." Miss Millership returns in a charming Chinese costume and offers a fantasy, "Leaves of Tea," which she puts over exceptionally well. Then the band has its inning and cleans up with a pot-pourri of current hits.

Miss Millership and Bradley return for a number, "Outside," and close their offering with a whirlwind dance to fox-trot tempo. Miss Millership's jazz costume is a gorgeous affair. In fact, both the costuming and scenic mountings have been done with great liberality. E. J. B.

JOSEF DISKAY

Theatre—Bushwick.
Style—Concert.
Time—Fourteen minutes.
Setting—Piano, in "one."

Joseph Diskay is an Hungarian tenor, who has given several concerts in this country, and who has been singing for the records. He is accompanied by a male pianist and offers a carefully selected group of songs that provide an excellent opportunity to show his voice to advantage.

He opens with the ballad from Rigoletto in Italian and follows with several songs in English. In spite of the short time he has been in this country, and the difficulty with which he speaks the language, his diction in English songs is flawless. "Little Stars of Tuna" and "Your Eyes Have Told Me So" were among his repertoire. In these he demonstrated range and volume to advantage, and established himself as a concert entertainer of exceptional ability.

His reception and applause at the finish of his offering graphically illustrated that acts of this calibre can hold its own on any vaudeville bill. E. J. B.

WILLIAM HALLIGAN & CO.

Theatre—Colonial.
Style—Playlet.
Time—Twenty minutes.
Setting—In two (specials).

"Highlowbrow" is the title which S. Jay Kaufman has given the playlet which William Halligan is using for his vaudeville tour. A highbrow, says Halligan in the dialogue, is a man whose conceit is greater than his intellect. A lowbrow, he states, is a chap who hates a highbrow. And a "highlowbrow" is the chap who reads books, takes a drink, minds his own business, annoys no one, and loves women. "And I'm a highlowbrow."

All the conversation is done via telephone between Halligan and a friend, with the stage darkened, and lights thrown on the faces of both speakers. Halligan has invited his friend over to play a game of poker. The other begs off, stating that he has a date. "Has she got a friend?" asks Halligan.

"No," the chap replies, his engagement is with a book. And he goes on to lecture Halligan on the value of good reading. He refers to the "Book of Masters." "Are you broad-A-ing me?" Halligan demands.

The friend has no desire to put on the Ritz. He is merely wishing to emphasize the fact that standard authors of standard fiction are, contrary to general impressions, more easily understood than the writers of the thrillers, or novels. To prove it, he reads three excerpts.

The stories are enacted by Halligan and his cast. The first is "Regrets," which Guy de Maupassant may have written. An aged couple meet on the street for the first time in fifty years. They had been sweethearts long ago. The old man and the woman reminisce. He reminds her of the day when their passion ran at white heat—and yet they had separated without his so much as kissing her. "Would you," he asks, "tell me truthfully—would you have yielded to me then, had I asked you to?" "Why—yes!" she replies sweetly—"Good day."

Lord Dusany is next chosen. A dramatic bit called "The Guest." Halligan enters a restaurant. The waiter reminds him that he is expecting a guest, and leaves him alone. He kills himself with poison. The waiter returns, and finds him dead. A doctor is called, and is told about the expectation of "The Guest." "A guest?" says the doctor, as he folds the hands over the dead man's chest. "The guest—has arrived."

The closing is O. Henry. "The Gift of the Magic" is typical of the famous Col. Porter, and is excellently done. A poor couple, the hubby a brakeman. Time—Xmas. Hubby arrives home—and is given a watch chain by his wife. He asks where she got the money. She removes her dustcap, telling that she sold her hair. He is about to burst into tears—and tells her that he pawned his watch—to buy her a side comb for her hair.

"Highlowbrow" is excellently named. There is sufficient of the serious to satisfy the most highbrowish highbrow in the audience. And enough of clowning on Halligan's part to satisfy the lowest of the lowbrows. And, the entire affair being a sort of satire on both—the "highlowbrow" is more pleased than any. Halligan turns from the tragic to the comic, doing both excellently. George Splevins, Marion Day and William Crowley render fine support. All audiences come under one of the three types of "brows," which means that Halligan can please any type of audience.

G. J. H.

EDNA AUG AND COMPANY

Theatre—Regent.
Style—Sketch.
Time—Twenty-five minutes.
Setting—Special.

This is one of the best sketches ever presented in vaudeville. It is plausible, well written and well acted. The act opens with a man in overalls and cap, a broom in his hand, calling from the stage, on which is a drop representing the stage with dressing rooms, for "Lena." Lena doesn't answer and he yells for Mrs. Schulz who calls back from a box in German dialect, "Here iss I." They have a dialogue about the absent Lena and the "boss" threatens to fire her. After his exit through the front of the house Lena, Miss Aug, comes up from the orchestra pit and climbs onto the stage, scrub pail in hand. She tells Mrs. Schulz that she has been in "his" dressing room, "He" being the tenor of the grand opera, this being the opera house. She has a great love of music and this interferes with her work. Her greatest moment comes when the tenor kisses her hand and acclaims her a fellow artist. He "at singing and you at making the opera house nice and clean." Her boss threatens to fire her and she begins to scrub, only to stop in a reverie as the strains of music drift through the dressing-room door. There the stage grows dark and when the lights go up we see the tenor in evening clothes and hear him render the prologue from Pagliacci in a very good voice.

Miss Aug then comes on in evening gown and gives a selection about "Nerves" that goes over like wildfire. The tenor comes back to sing "La Donna Mobile," upon the conclusion of which the stage again goes dark and we see "Lena" dreaming before the dressing room door, the wet scrubbing brush in her hand. The boss fires her, but everything ends well as she is hired as ladies maid by the tenor's wife because of her appreciation for music. We cannot say enough for the very excellent acting of all the members of the cast. Miss Aug herself is a revelation but she is ably supported by the tenor, Mrs. Schulz and the boss. There is enough thought and body to the act to make an entire play, in fact, many plays have had less excuse for being. The tenor has a good voice and the accompanist is adequate. C. C.

ARTHUR ASHLEY

Theatre—Regent.
Style—Piano and songs.
Time—Twelve minutes.
Setting—Special.

Arthur Ashley is a young man of pleasant personality and an easy manner of working. He could do much better in some of his work than he does if he would take a little more pains, his talk about his name in lights with the picture titles underneath being wholly unnecessary. He sings, "Oh, Is She Dumb." He should take it out as he works too hard with it and gets nothing for it. It is not his type of song in the first place and in the second place he lets the audience become conscious that he is trying to make them laugh. He accompanies himself to a number called, "Kiss, Kiss, Kiss," which he does well and then has it sung by a female plant in an upper box. He speaks of her as his former partner and expresses surprise at seeing her there. He couldn't fool us, we knew he knew she was there even before she sang. But he shouldn't let her shimmy. It isn't nice and doesn't help the act along at all. The high point of his act is a recitation whose punch line is, "When there were only two actors who could play Shakespeare—and the other one was Booth." In this he represents an actor of the old school who, has returned from the grave and gives caricatures of Jolson, Cohan and Frisco. He is great in this. C. C.



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PRODUCERS' LOT HARD

The lot of the play producer this season is a hard one. Unlike almost any other line of business or artistic endeavor, he has very few rules, very little precedent to guide him in the most important part of his profession—namely, what plays he should produce.

Never more than in this present season has this truth been brought home. Depressed business conditions, the general unrest in the theatrical business serve to make show producing a hazardous proposition; only the fittest plays can survive. This has already been demonstrated in the present season, only a few weeks old. But how is the manager to know what sort of a play is the fittest? Shall he confine himself to the production of plays that are of the so-called standard type—the sort that are supposed to be "what the public wants"? Or shall he endeavor to bend his efforts to producing an artistic play? Shall he content himself with the presenting of plays that do not necessitate the outlay of large expenditures, so that he may lower admission prices and keep within the bounds of current business conditions?

Or shall he devote his energies to producing something out of the ordinary, lavish, costly, spend large sums on productions that will attract the play going public as something out of the ordinary?

All this and more the producer must take into consideration.

Yet, any producer will tell you, no matter how diligently one studies the various kinds of plays in an effort to produce one that will meet with public approval, there is absolutely no way of knowing if a play will be financially successful.

There is no rule which will mark one play as a success and another as a failure. In the present season we have seen plays which drew praise from the critics fail miserably, we have seen plays brought from abroad with big reputations fall as coldly as the writings of some amateur.

On the other hand, plays that have gone begging from one manager's office to another have fallen into the hands of producers making their debut on Broadway and scored sensational successes.

It is very easy to point out successful shows after they have scored hits, but the man that can pick out the good ones before they are produced is indeed rare.

FLORENCE EMMETT IS LIFE MEMBER

Florence Emmett, retired actress and widow of the late Al Fostell, well known as an actor and afterwards as an agent and general authority on matters theatrical, is the latest to take out a life membership in the Actors' Fund.

It is a notable fact that the women members of the theatrical profession are taking as great an interest in the drive for funds as the men and each week a number of contributions from them are made.

With the opening of the theatres the interest in the drive is continually increasing, and judging from present indications the \$5,000 which the actors are to raise to match an equal amount held for the fund, will soon be reached. The artists of the profession are responding finely and in addition to the profession many in other lines of work are contributing. The list, which is growing daily, will soon assume gigantic proportions, and every member of the profession, either an actor or anyone who makes his or her living from the theatre, should contribute.

The list at present is as follows:

ANNUAL MEMBERS

Al K. Hall, vaudeville.
Alfred Allen, vaudeville.
Bert Wheeler, vaudeville.
Harry Rose, vaudeville.
Margot Francillon, actress.
Dorothy Keeler, actress.
Jesse Reese, actress.
Amy Lester, actress.
Ray Meyers, actress.
T. J. Buckley, actor.
Maurice Francillon, actor.
Royal D. Tracy, actor.
Gerald Griffin, actor.
Charles Ogle, actor.
Billy Betts, actor.
William P. Moran, actor.
Albert Wiser, actor.
Edward Ferguson, motion pictures.
Robert Buckley, motion pictures.
George Donaldson, actor.

William Desmond, actor.
Sam Jackson, vaudeville.
Virginia Hennings, vaudeville.
Madelyn Franklyn, vaudeville.
Walter Greaves, actor.
Richard Lombard, vaudeville.
John Lombard, vaudeville.
M. Tello Webb, actor.
Emma Weston, actress.
George A. Baker, actor.
Erba Robeson, actress.
William Thorn, actor.
Gretchen Thomas, actress.
Harry La Cour, actor.
Herbert Delmore, actor.
Ralph Rogers Ronzio, actor.
Elsie Donnelly Ronzio, actress.
Mrs. Gerald Griffin, actress.
Lydia Wilson, actress.
Jack H. Fauer, actor.
Katie Emmett, actress.
Jimmy Lyons, actor.
Ruth Hoyt, actress.
Henry Morey, actor.
Robert Barrat, actor.
Paul Petching, actor.
Harry Weaver, actor.
William Bures, actor.
Theodore Bendix, musical director.
Jean Bedini, producer.
Sam Rice, manager.
George King, office manager.

ANNUAL ASSOCIATE MEMBERS (Non-Professional)

James Q. Carpenter.
E. V. Buckley.
Lou Hurtig.
Samuel Fuloran.
Rosalie Stewart.
James Devlin.
Sammy Smith.
Charles N. Bell.

LIFE MEMBERS

Billy B. Van.
James J. Corbett.
Joe McCarthy.
Florence Emmett.
Carrie Holbrook.

MUSIC BOX SHOW IN BOSTON

The entire company, and stage crew, of "The Music Box Revue," numbering one hundred and sixty-eight people in all, left New York on a special train last Sunday afternoon and opened the following evening at the Colonial Theatre, in Boston. Ame Levy, general manager for Sam Harris, and Irving Berlin accompanied the show to assist in the launching of it for an indefinite run. Max Hirsch is the company manager and J. Clarence Hyde will handle the press work.

The Music Box, in New York, will remain dark for two weeks, to be given over to rehearsals and final preparations for the second annual production, which opens the week of October 16.

CRITIC LEFT \$22,150 ESTATE

Louis V. De Foe, for many years dramatic critic of the *World*, who died last March, left an estate of \$22,150. This became known through an appraisal filed by the New York Tax Commission last week.

The estate consists of \$1,044 in cash, miscellaneous effects valued at \$836 and stocks and bonds valued at \$20,169. Among the bonds were \$8,000 in various issues of Liberty bonds. Ethelyn B. De Foe, his widow, is sole beneficiary and executrix.

NO "SIX CYLINDER" No. 2 CO.

No second company of "Six Cylinder Love" will be sent out this season by the Sam H. Harris, the route already arranged for it having been cancelled last week.

YOUR \$2.00 WILL SECURE \$5,000 FOR THE ACTORS' FUND

The Clipper has a donation of \$5,000 for the Fund, if members will subscribe a like sum by individual contributions of \$2.00 (Annual Membership) or \$50.00 (Life Membership), and any other general contributions.

Send this amount and any other sum, which you desire to contribute, along with this coupon and receipt will be duly acknowledged.

The Actors' Fund of America.
Columbia Theatre Bldg.,
New York.

Enclosed find \$.....

My contribution to the \$5,000 Special Fund.

Name

Address

This form is to be used only by those wishing to join the Fund, and by present members who contribute sums in addition to their regular dues. CLIP THE CLIPPER COUPON. Send direct to the Actors' Fund. Write your profession on this slip.

Answers to Queries

Cash—" \$10,000 Reward " was produced originally at Elizabeth, N. J.

Melody—" Since Nellie Went Away " was published by the New York Music Publishing House.

Harry—" Won't You Come Over to My House " was written by Williams and Van Alstyne, and published by Remick & Co.

Info.—Lewis Morrison was famous for his "Faust" production. He died August 18, 1906, at St. John's Hospital, Yonkers, N. Y.

Lill—Mary Nash is the daughter of Phil Nash. She appeared with Sam Bernard in "The Girl from Kays," also with Ethel Barrymore in "Alice-Sit-by-the-Fire."

W. W.—Alex Carr, Sam Liebert, Lew Hearn and Bonita were with "Wine, Woman and Song" at the Dewey Theatre that week. The Cuban Midgets assisted Bonita.

P. R.—"The Three of Us," by Rachel Crothers, was produced at the Madison Square Theatre, New York, in 1906. John Westley, Master George Clark and Carlotta Nilsson played the three.

C. H. M.—"The Tourists" was produced at the Majestic Theatre, New York. Richard Golden, Julia Sanderson, Edna Chase, Grace LaRue, Vera Michelson, and William Prueh were in the cast.

S. L.—The Helfand Hager Company took over the catalogue of the Fred Fisher Music Publishing Company (successor to Conn & Fisher). "I've Said My Last Farewell, Toot, Toot, Goodbye," was one of the Fred Fisher songs.

Dutch—The Lew Fields All Star Stock Company included Edna Wallace Hopper, Coralie Blythe, Elisa Proctor-Otis, Louisa Allen Collier, Edna Luby, Cecelia Braun, Lawrence Grossmith, George Beban, Joseph Herbert, Jr., Harry Fisher, and Jack Norworth.

25 YEARS AGO

Fanny Everett was leading woman with Miaco's City Club Co.

Chas. E. Blaney's "A Hired Girl" played at the Grand Opera House, Kansas City, Mo.

The Broadway Theatre, St. Louis, was changed to The Deutsche Theatre.

Sam Bernard's Company at the Bon Ton Theatre, Jersey City, included Mildred Howard De Gray, Leonard and Bernard, Hines and Remington, Johnson and Dean, Byron and Langdon, The Glissandos, Catherine Rowe Palmer, Weston and Beasley, Pearl Haight, and Ed Rentz.

Will H. Fox was acting manager for Robert Fulgora's Trans-Oceanics. Pa-pinta and the Karno Trio were with that company.

"The French Maid" was produced at the Herald Square Theatre, New York, with Marguerite Sylva as Suzette.

Maude Adams appeared in "The Little Minister" at the Empire Theatre, New York. Robert Edeson was in the cast.

The Harlem Music Hall was opened.

El Zobedie (Fred Zobedie) made his first American appearance at San Francisco, under direction of Richard Pitrot.

Murray and Mack dissolved partnership. Albaugh's Stock Co., at Baltimore, included Wm. Harcourt, Scott Cooper, John T. Craven, John Flood, Butler Davenport, Lenora Bradley, Adele Block, Seth Franklin, Jessie Mathews, Jenny Kennark, and James Skelly.

The receipts at the Walnut Street Theatre, Cincinnati, Ohio, played to by Gilmore and Leonard's "Hogan's Alley Co., totaled \$6,060.75 on the week, including Sunday.

— Compliments —

Columbia
Amusement
Company

Jeanette Dix is now with Phil Taylor's "Seven of Heart."

Walter James and Billy Smythe have combined in a new act.

Harry Shutan joined the cast of "Just Married" in Chicago last week.

Geraldine Karmo has opened in a new act at Bongivonies, Pittsburgh.

Fred W. Hermann is managing the Capital Theatre in Wilkes-Barre, Pa.

Lispa Taft has been engaged for a part in the "Demi-Virgin" company.

De Lyle Alda is headlining the bill at Keith's Theatre, Syracuse, this week.

Delphia Daughn has been booked for the revue at the Century Roof, Baltimore.

Helen Santoro was appointed publicity director for the Central Theatre last week.

Harry Abrams and Company will tour the Pantages Circuit beginning October 9.

Carl Helm is handling the publicity for Carle Carlton's "Tangerine," now in Boston.

Trixie Conway is heading the cabaret show at The Metamore, formerly the Pre-Catalan.

Thelma Carlton is appearing in the new revue which opened this week at the Strand Roof.

Alice Remsen will open for a tour of the Pantages Circuit on November 1, in Minneapolis.

George Renevant will have a prominent role in "Greatness," to be done by Charles Frohman.

Jean Thomas has been added to the cast of "The Passing Show of 1922" at the Winter Garden.

Henry Bellit and Walter Brooks have joined forces to produce vaudeville acts for the Keith Circuit.

Joe Flynn, formerly with Arthur Hammerstein, is blazing the trail for "The Blushing Bride."

La Vere and Collins returned to New York this week after completing a tour of the Orpheum Circuit.

Johnny Walker and Leda Errol have been placed under contract by C. B. Maddock for three years.

Mlle. Niriska, the dancer, has been added to the new revue at the Hotel Richmond, Richmond, Va.

Cortez and Peggy, dancers, have been added to the cast of "The Rose Girl," a Shubert Unit production.

Ban and Emerson were forced to cancel at Loew's State, New York, last week on account of illness.

Frankie Williams and Frank Hughes, song writers, are rehearsing a new "piano act" for vaudeville.

La Deaux and Machie will open in a new dancing act next Monday at the Delmonte Theatre, St. Louis.

Nan Halperin left the cast of "Spice of 1922" in Philadelphia last week, and will go to Bermuda for a rest.

Matty Scanlan, light comedian, is rehearsing with "Suite Sixteen," which will open in vaudeville shortly.

Bob Nelson has been signed for seven weeks with the Amalgamated Booking Offices, placed by Arthur Lyons.

ABOUT YOU! AND YOU!! AND YOU!!!

Harry Ross is rehearsing a new act with four girls called "Melodies of Yesterday."

Helen Devlin will be featured in a new musical tabloid, "Say It With Jazz," which is now in rehearsal.

Dorothy Richmond joined the road "Greenwich Village Follies" company in Binghamton, N. Y., this week.

Mr. and Mrs. Oliver Morosco became the proud parents of a boy on September 23rd in San Francisco.

Helen Santoro has been appointed press representative for the Central Theatre, playing Shubert unit shows.

Jean Le Brun will have the prima donna role in "The Three Mile Limit," a new tabloid to be done over the Keith time.

Benny Leonard, the lightweight boxing champion, will be seen among the principals in the new "Hitchy-Koo" show.

Elmer Grandin will appear in the new play, "Listening In," slated for early production by Messrs. Hirschfeld and Mayer.

William Thompson became manager of the Boro Park Theatre last Thursday. Richard Malone is general manager of the house.

Chesleigh and Darling have joined the new revue at Paradise, formerly Reisenweber's, placed through Lillian Bradley.

Max Marcin has begun rehearsing "Mary Get Your Hair Cut," a new comedy in which Carroll McComas is to be featured.

Ronald Rosebraugh, who has changed his name to Ronald Daly, has returned from a vacation at his father's ranch in Oklahoma.

Frances Meadows, who had the sou-bret role in "Broadway Brevities," has been added to the show at the Moulin Rouge, Chicago.

Paul Cunningham and Flo Bennett will open in a new act shortly in which they will be supported by one of Paul Specht's orchestras.

Starr Kriel has been appointed treasurer of the Palace Theatre in Chicago, succeeding Frank Berger, who is becoming a booking agent.

Frank Conroy will appear in support of Billie Burke in "Rose Brier," a new play by Booth Tarkington, to be produced by Florenz Ziegfeld.

Al Karten is preparing several girl acts for vaudeville. The first of these, "Sweethearts of 19 and 22" will be shown locally in two weeks.

Tom Swift and Mary Kelly have dissolved their vaudeville partnership of several years' standing, and will be seen in different acts shortly.

Lynn and Lockwood, comedians and dancers, have been added to the cast of the 1920 edition of "Greenwich Village Follies," which Leffler and Bratton will send out this week.

Josephine Royle, daughter of Edwin Milton Royle, is playing the title role created by Katherine Cornell in "A Bill of Divorcement," on tour.

Marguerite Maxwell, appearing in "East Side-West Side," will be starred later in the season in a new comedy entitled "The Uncommon Heroine."

Chona Paula has concluded her engagement at the Lorraine, Philadelphia, and is now appearing in the "Story Book Revue," playing in vaudeville.

June Rogers who appeared in the "Ziegfeld Midnight Frolic" has been signed for one year to appear in Australia under the direction of Hugh Ward.

Hale Hamilton will have the title role in "Swiftly," the John Peter Toohey-Walter Percival play, scheduled for early production by William A. Brady.

George Lederer is casting his new musical production, "The Strawberry Blonde," scheduled to go into rehearsal next week. It will open early in November.

Elizabeth Kennedy has retired from the cast of "Hello Wife" to appear in a new production now in rehearsal, having been placed through the Leslie Morosco office.

Jack Morton, the English comedian who has been in Berlin working in pictures for the past seven months, arrived in the United States on the Mongolia, last week.

Jay Barnes has been appointed general press representative for Moore and Megley's "Molly Darling." Barnes held a similar post with Oliver Morosco for a number of years.

W. S. Butterfield, head of the Bijou-Theatrical Enterprise Company, is in town looking for novelties for his vaudeville circuit for the winter. He makes the trip twice a year.

Snow, Columbus and Hector, who have been doing a dancing act in vaudeville, has been engaged for the new musical comedy in which Sam Harris will star the Duncan Sisters.

Olive Hill left for Chicago on Saturday, having severed her vaudeville partnership with June Astor, and will appear in a revue in the Windy City, in which she will be featured.

Joe Drum, who has been doing special exploitation for Gilda Gray, has terminated his contract with her and is preparing to handle the publicity of a new production now in rehearsal.

Iona Magraine is playing leads with the Alhambra Players at Glynne & Ward's Alhambra Theatre, Brooklyn. This week she is playing the Madge Kennedy role in "Fair and Warmer."

Eddie Shubert, comedian with "Flashlights of 1922," is confined to the Scranton Private Hospital, Scranton, Pa. He is getting along nicely and would like to hear from his friends.

Florence Mills, featured last season in "The Plantation Revue," will head the new colored floor show which reopens The Plantation, atop the Winter Garden, the latter part of the week.

Joseph C. Smith, who staged the numbers for the Weber and Fields unit show, "Reunited," has staged a floor show at the Rendez-Vous which features Gilda Gray, the "Ziegfeld Follies" dancer.

Al Fox, recently of George White's "Scandals" and Keith vaudeville has been engaged to do his comedy piano-logue "Line's Busy" in the musical revue "A Fantastic Fricassee" at the Greenwich Village Theatre.

Irene Sumerly and James Billings, have been engaged to play leading roles with the permanent stock company at the Yorkville Theatre, Hurtig and Seaman management. They were placed by Miss Leona Stater.

Will Morrissey will close his Hollywood studio at Paradise, formerly Reisenweber's, at the end of this week, to direct Billy West in a film travesty on "Blood and Sand," to be called "Blood and Mud."

Georgie Price, Brendel and Bert, Bob Nelson, Bard and Pearl, Leroy Smith and Band, Pasquali Brothers, Francis Renault and Nat Nazarro, Jr., appeared in the concert bill at the Winter Garden last Sunday night.

Martin Mann has been signed for William A. Brady's new musical production, "Up She Goes," which was placed in rehearsal this week. It's a musical version of Frank Craven's comedy, "Too Many Cooks."

Joseph Hess, of the former dancing team of Hess and Bennett, has formed a new partnership with Gertrude Bernice. They have a new dancing act which will open at an out-of-town vaudeville house next week.

Arch Hendricks and Jimmy Sheer, the latter the founder of the N. V. A. Post 690, of the American Legion, are showing a new act at the Harlem Opera House this half of the week, called "The Legionaires of Laughs."

Peggy O'Neill, singing comedienne, is now being featured in a revue at the Moulin Rouge Cave, Greenwich Village. The Village Vagabonds, a new orchestra combination, are contributing the dance music at the same place.

Jean La Monte, a member of the chorus of the "Greenwich Village Follies," playing at the Shubert Theatre, was taken ill with pneumonia last week and is now in St. Luke's Hospital, at Amsterdam Avenue and 135th street.

Miss Audrey Baird, of the cast of "Shore Leave," was married last week to Thomas E. Jackson, another member of the cast, the ceremony being performed at noon by a justice of the peace. After their wedding luncheon, the couple hurried to the theatre for the matinee performance.

Florence Hutchinson, formerly known as Florie-Florie, will have the prima donna role in "Keeping Up With the Joneses," a musical comedy based upon the cartoon series, produced by Gus Hill. The piece opens in Freehold, N. J., Monday, October 9.

Marguerite Maxwell, who is playing in "East Side-West Side," at the Nora Bayes Theatre, is to be starred next season in "The Uncommon Heroine."



HARRY HOLMAN

in his latest and Greatest Comedy Classic—
"THE FAILURE"
By HANLEY BRUCE and Two Other Authors
Oct. 2-7—PROCTOR'S, Newark, N. J.
Oct. 9-14—BROADWAY, New York.

Blues Depart Joy Advance

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Tuesday, October 10th and Wednesday, October 11th
WILL BRING FORTH THE

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OF THE

ALAMO DANSE

253 W. 125th STREET, NEW YORK CITY.

Messrs. JOE WAGNER and HARRY SPIRON present

**MARGIE
COATE**

QUEEN OF SYNCOPATION

and her MONSTER REVUE, with an extra array of talent, assisted by JIMMY DARANTE'S HOUNDS OF SYNCOPATION.

Besides appearing nightly at the Alamo, Miss Coate is playing vaudeville. This week she is at the E. F. Albee Theatre, Providence, R. I. Week Oct. 9th, the Flatbush, Brooklyn. Week Oct. 16th, Keith's Philadelphia, and the week of Oct. 23rd at the Alhambra, New York City.

Miss Coate will be happy to see all her friends at the Alamo Danse any evening. She will appear there after her vaudeville performance each evening.

SHOW FOLK ALWAYS WELCOME. COME UP AND SEE A GOOD SHOW

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

VARIETY ARTISTS ASSN. OUT TO BETTER THEATRE CONDITIONS

**Introduce Important Resolutions at Trades Union Congress—
Want Law Passed Requiring All Theatre Employers to
Take Out Licenses—Claim Theatre Is Used
by Many as Cloak**

LONDON, Oct. 2.—During the Trades Union Congress, held at Southport last week, the delegates of the Variety Artists' Federation proposed several resolutions tending toward the betterment of conditions in their calling. Chief among the resolutions was one which called for the licensing by the government of all theatrical employers. It has been found in the past that certain unscrupulous individuals have used the theatrical profession as a cloak for their sinister designs and the members of the profession do not wish such conditions to continue to exist.

One of the delegates, Monte Bayly, had a letter which had been handed him by a young lady who had applied for a position at one of these spurious agencies, the letter being self-explanatory. It read as follows:

"Your letter to hand this morning asking for further particulars of wages, commission, etc. The wages given are £2 weekly, passages paid outward and back. The commission is this: You have to sing on the stage. After the song is finished you go down amongst the tables the same as the other girls, and every drink you have what they treat you to you receive half the cost of it, so that you see you will profit more than your pay amounts to, and the more you shift from table to table the more for your pocket. Of course, the drink is not real whisky or port wine. Whatever you ask for, it is a substitute. Now see what you think of this letter, and if you should like me to call and explain you write me a letter. I can do it and come and see you. I wish you to understand that this business is conducted on straightforward lines."

Mr. Bayly said that the Variety Artists' Federation was working in conjunction with the authorities and that it was being made impossible for these girls to leave England. He said that practices of this

kind were not confined to foreign countries, but that in England itself there were cases where a hall would be hired and girls engaged at 25 shillings a week, only to find at the end of the week that they were without funds and at the mercy of their employers.

There has been talk of unionizing every place of amusement in the United Kingdom, and to this end a resolution was passed by the Federation. The text of the three resolutions follows:

1. "That this Congress strongly approves and recommends all affiliated unions to support the effort of the Variety Artists' Federation in placing upon the Statute Book the Bill for the Registration of Theatrical Employers as presented by Mr. C. W. Bowerman to the House of Commons, April 10, 1922, and supported by Messrs. J. Clynes, A. Henderson, J. Jones, W. Thorne, J. Sexton, W. R. Smith and T. Kennedy, for the purpose of registering all persons who for the purpose of private gain employ any person in any theatre, concert hall, music hall, circus, or to take part as an actor or performer in the preparation of a film for the purpose of cinematograph."

2. "That this Congress approves and recommends all affiliated unions to support the efforts of the Variety Artists' Federation to introduce legislation for the licensing of every person, corporate or incorporate, who shall practice or carry on the business of any theatrical, variety, circus, concert, or film actors' agency, or other entertainments' agency whatsoever whether for the United Kingdom, the British Possessions, or Possessions beyond the seas."

3. "That this Congress strongly approves and recommends all affiliated unions to support the efforts of the Variety Artists' Federation to unionize every place of amusement in the United Kingdom."

"GIGGLES" TOURING

LONDON, Oct. 2.—"Giggles of 1922," which is scheduled to come into this city shortly, is now successfully touring the provinces. The revue is one of the Willan productions. In the cast are Campbell Neil, Will Dacey, Arthur Hall, Rene Weir and Blanche Miller, in addition to the Eight Dancing Giggles and the chorus.

"CASTLES IN SPAIN" OPENING

LONDON, Oct. 2.—Arthur Wimperis will present "Castles in Spain" in this city during the month of November, after giving it a preliminary tour in the provinces. This will make his third production running in London, as he now has "Bluebeard's Eighth Wife" at the Queen's and "The Return" at the Globe.

NORAH BLANEY MARRIES

LONDON, Oct. 2.—Norah Blaney, the music-hall artist who appears on the stage with Gwen Farrar, was married recently to Philip Bruce Durham. Durham is the manager of the "Midnight Follies" at the Hotel Metropole. Mrs. Durham will continue to appear on the stage with Blaney and Farrar.

CO-OPTIMISTS RETURNING

LONDON, Oct. 2.—The Co-Optimists will open at the Prince of Wales Theatre when they return to the city. They are still touring with "A. to Z." which is playing successfully.

TAKE OVER COURT THEATRE

LONDON, Sept. 25.—Messrs. Herbert Jay and George Dance have taken over the Court Theatre, now dark, for a number of years, and will open the house shortly with "Mr. Budd of Kensington," a new play by H. F. Maltby. "Tubby" Edlin will appear in the chief role. George Dance is the gentleman who gave 30,000 pounds to save the Old Vic Theatre.

TEARLE GETS THE APOLLO

LONDON, Oct. 2.—Godfrey Tearle last week signed a contract to take over the Apollo Theatre as soon as that house was available. He is searching the market for new plays, besides which he will make at least one Shakespearean production a year. Associated with Tearle in his new venture will be the management of the Adelphi and Gaiety Theatres.

"CAT AND CANARY" OPENING

LONDON, Oct. 2.—"The Cat and the Canary," the successful American mystery play, which is still running in New York, will be produced here at the Shaftesbury Theatre on November 1, by Grossmith & Malone, Ltd. It will open on October 8 for a preliminary tour at the Royal, Portsmouth.

COURT HAS NEW MANAGERS

LONDON, Oct. 2.—Herbert Jay and George Dance have taken over the management of the Court Theatre. The opening attraction will be the Gerald Lawrence presentation of "Mr. Garrick," the play by Louis N. Parker, with Lawrence in the role of the Great Little Day.

"HOT AIR" STARTS

LONDON, Oct. 2.—Miss May Palfrey (Mrs. Weeden Grossmith) will shortly try out a farcical comedy called "Hot Air," written by the late George R. Sims, in conjunction with Miss Palfrey's husband, the late Weeden Grossmith. It will be seen in London after touring the provinces.

NEW COMEDY FOR REPERTORY

LONDON, Oct. 2.—The Repertory Players presented a new comedy at the Strand Theatre called "Beggars My Neighbors." It is by a new dramatist, Aubrey Collen Ensor. In the cast is Muriel Minty, who appears in the leading role, scoring an individual hit of great proportions.

"JILLS HOUSE" IS NEW PLAY

LONDON, Sept. 25.—Phyllis Neilson Terry will go into rehearsal shortly with "The House That Jill Built," a new play by E. Temple Thurston, which she will present. She is now returning to this city from a tour of the provinces.

NEW SWETE SHOW OPENS

LONDON, Oct. 2.—The Interlude Players started their Fall season at the Kingsway Theatre last week with "The Philatelist," the new tragical comedy by E. Lyall Swete. The principals are Miss Jean Cadell, Bryan Powley and the author.

"SMITH FAMILY" REVISED

LONDON, Oct. 2.—Since it has been revised, "The Smith Family," playing at the Empire, is a much better production, it being now necessary to give three matinees a week in order to accommodate the patrons.

MAE MARSH IN LONDON

LONDON, Oct. 2.—Mae Marsh, the motion picture star, has arrived in this country. She visited the Scala Theatre last week, where she saw herself in "The Birth of a Nation."

"HOUSE FULL" OPENS NOV. 4

LONDON, Oct. 2.—A new four-act farce entitled "House Full," by Norman Lee, will be produced on November 4 by Ernie Lotinga.

"SECRETS" SCORES SUCCESS

LONDON, Oct. 2.—"Secrets," a new play in three acts, with a prologue and epilogue, was presented at the Comedy Theatre here by J. E. Vedrenne. This play is the third collaboration of Rudolph Besier and May Edington, and is one of the first real successes of the new season. "Secrets" might be compared to Ibanez' "Blood and Sand," as it mainly concerns the tale of a wife who is blind to the vanities of her husband, who sacrifices all for her mate, nurses him through illnesses, and saves his life a number of times, and when he carries on clandestine affairs with other women, does not lose her love for him. This woman is Mary Marlowe, who elopes with John Charlton, a clerk in the employ of her father, the latter being termed "pompous, overbearing and tyrannical." They travel to the United States, where they settled in Wyoming. There she saves his life in a shooting affair.

The years go by, and Charlton becomes prosperous, and with his acquired wealth, begins cheating. One of the women with whom he has an affair comes to Mrs. Charlton with the proposition that she set her husband free in order that he may marry her. Mrs. Charlton tells the woman, in the presence of her husband, that she is quite willing to release him if he so desires it, and no longer loves her, but she is convinced that he still loves her and will always continue to do so. This scene is done in an attitude of gentle and all-forgiving wife, brings the husband to a revelation of what she has gone through in the past, and is going through. Thus all ends happily.

Fay Compton is wonderful as the wife, giving an atmosphere of gentle dignity to her role which makes her lovable. Leon Quartermaine as the husband is excellent. Louise Hampton, Herbert Harben, Margaret Scudamore, Fabia Drake and Doris Mansell, in a large supporting cast, are particularly good.

BERLIN'S FILM HOUSES CLOSED

BERLIN, Oct. 2.—Every motion picture theatre in Berlin was dark on Friday night as an organized protest against the excessive municipal tax which has been levied against the cinema houses. The proprietors of the picture theatres refused to accept a slight reduction in the tax which the authorities suggested at the last minute and declare that they will remain closed until taxes are reduced sufficiently to allow them to make a profit.

All employees of the picture theatres were dismissed with the notification that they would be re-engaged only when the tax argument is settled to the satisfaction of the managers. A number of proprietors have even applied to the city for unemployment insurance, to which every citizen out of work is entitled.

STOLL TO DO "LUCKY BEAN"

LONDON, Sept. 25.—"The Lucky Bean" is the next play which Sir Oswald Stoll will present in this city. He produced it at the Manchester Hippodrome for a premiere last week. It is a new musical play Mark Lester, the comedian from Daly's theatre, heading the cast.

PRINCE BACK IN VARIETY

LONDON, Oct. 2.—Arthur Prince, the famous ventriloquist, has re-entered the variety field and is again appearing in the music halls. He has been spending the past season by touring the principal seaside and watering places, giving matinee and evening performances.

YORK AND ADAMS IN VARIETY

LONDON, Oct. 2.—York and Adams, of "Potash and Perlmutter" fame, have entered the variety field with a sketch called "Two Sweethearts." They played the London Coliseum last week.

WITHERS SHOWS NEW ACT

LONDON, Oct. 2.—Charles Withers, who has become one of England's greatest favorites through his character in "For Pity's Sake," opened with a new act at the Victoria Palace, which he called "Withers' Opry." Tom Barry is credited as the author of the new act, which is for the most part a revised edition of "For Pity's Sake." Withers doing the same character, and most of the old scenes and props being retained.

The newness of the act is given by the addition of a great many new props and several new scenes, among the latter being a Limehouse opium joint. The "Withers' Opry" will undoubtedly serve him as well as "For Pity's Sake" did. In his supporting cast are Harry Lewis, W. Ashley Sinclair, John Bradshaw, Wm. Sheldon, Charles Hill, Victoria Dacre, Mabel Preston and May Allen. W. J. Cross directed the mechanical effects.

"SCANDAL" AT NEW THEATRE

LONDON, Oct. 2.—Sybil Thorndyke has presented "The Scandal" as her new vehicle at the New Theatre. The play is an adaptation from the French of Henri Bataille. During the action of the piece, Miss Thorndyke has a scene in which she displays her very good ability on the piano. She had formerly given recitals on the concert stage, before entering the dramatic field.

JEROME H. REMICK & CO.

THE SEASON'S BEST BET IS

NOBODY LIED

(When they said that I cried over you)

BY KARYL NORMAN, EDWIN J. WEBER AND HYATT BERRY

THE MOST BEAUTIFUL STORY BALLAD EVER WRITTEN, AND BY TWO HIT WRITERS, GUS KAHN AND WALTER DONALDSON

MY BUDDY

READ THIS CHORUS—YOU'LL WANT A COPY BY RETURN MAIL

Nights are long since you went away,
I think about you all thru the day;
My Buddy, My Buddy, No
Buddy quite so true.
Miss your voice, the touch of your hand,
Just long to know that you understand, My Buddy,
My Buddy, Your Buddy misses you.

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YOU CAN'T BEAT THIS FOX TROT BALLAD

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MELODY LANE

MUSIC MEN PREDICT SEASON OF BIG PROSPERITY IS AT HAND

Sheet Music Sales Slump Over and Large Orders from All Parts of Country Indicate That This Year Will See Breaking of Many Sales Records

That the backbone of the sheet music slump has been broken, and that sales this coming season will reach the highest point since the banner year of 1920, when the price of copies was trebled and war-time reactions resulted in tremendous sales, is the consensus of opinion of publishers and sales managers, who look forward with extreme confidence to renewed prosperity within the next few months.

The following symposium resulted when a reporter for THE CLIPPER interviewed various men well informed of general conditions affecting the sheet music industry:

Tom Moore, general manager, Crown Music Company (jobbers): "The slump is over. We reach every state and territory in the Union, and all of the dealers selling popular music unite in informing us that sales are picking up considerably. The month of August was wonderful, and although it has slowed up a little just now there is absolutely no question as to the coming season. It will be great. There will be no reduction in the price of music either, and as far as I can see there is no agitation for such a move. Our country, or at least our industry, has had no real hard times, but there has been an extravagant period, when people were buying automobiles and such, beyond their means, some on the installment plan, etc. Now that is over, and people are working and on a normal basis. One song hit sells many others, and there are many that will be hits shortly."

W. G. Douglass, general manager, Waterson, Berlin & Snyder, Inc.: "Business outlook couldn't be better. Sales are increasing by leaps and bounds, especially so during the past month or two. Every one knows we will be back to normal shortly. The country and the buying public are all right; it is a question of hits."

E. C. Mills, chairman executive board, Music Publishers' Association: "There is absolutely no question but that sheet music sales are bound to increase. New departments and outlets for the increased sale of sheet music are being put into effect, and the use of phonograph departments for such sales is but one of several new instances of where a demand will be created. Prospects for the average publisher are unusually bright, for there will be increased revenue from many sources. Among them being the increasing sale of phonographs and records, and not the least is the revenue from the radio broadcasting stations."

Harry Engel, general manager, Richmond-Robbins, Inc.: "I've just returned from the Pacific Coast, and I think I am qualified to say that sheet music sales have picked up in the West and Middle West. The past two months' sales are the first that can compare favorably with anything since the war. There never was a time when so many good songs were on the market, and this in itself is an incentive for the dealer to boost the music department."

Robert Crawford, sales manager for Irving Berlin, Inc.: "I frankly believe that this coming Fall and Winter will prove to be one of the most profitable the sheet music industry has experienced in the past eight years."

"The general public has become reconciled to the fact that popular music will remain at its present price, and that there will be no reduction. Also, they have been educated to that point and are now accustomed to paying the current price."

"Conditions throughout the country are more settled right now, the coal and railroad strikes being over, things are begin-

ning to boom, and nothing is standing in the way of 100 per cent prosperity. At least everything points toward the nearest condition to arrive at 100 per cent prosperity since the war. Talking to some syndicate men the other day, they showed me figures which illustrated the difference of sheet music sales as they were during the height of prosperity and during the recent slump. According to their knowledge, the average music counter that did an \$1,800 business when times were real good did a business that hardly reached \$500 during the bad times. This is the ratio of the business that fell off since 1920. However, the syndicate people say their music counters are fast approaching the mark as indicated by the \$1,800 sales.

"Another thing to be taken into consideration is that the average music buyer does not walk into a store and buy songs as he or she did when the price was lower. Instead of choosing three or four by the pretty title page, etc., they now know in most cases exactly what they want before they go to the store, and buy only that particular song or songs. Which means, of course, that the song must be made. Our own catalogue never looked better, and with the addition of the new "Music Box Revue" numbers we expect the biggest season since we've been in business."

Edward Adams, in charge of the Eastern stores and sheet music departments operated by Jerome H. Remick & Co.: "No one could be more optimistic about the coming season than I am. The latter part of September always results in decreased sales, but it picks up directly afterward, and reports from a number of stores makes the outlook very encouraging. The past two months has seen a tremendous increase in music sales, especially in comparison with the business done last year. There is every reason to see still further increased sales for the holidays. Everybody knows that business in the West is very good, and we are fast getting back to where we were in the old days. Our own catalogue includes three productions and looks better than ever."

Edgar F. Bitner, general manager of the Leo Feist, Inc., several weeks ago predicted a great music season. The prediction, he states has already come true.

B. A. MUSIC CO. MOVES

The B. A. Music Publishing Co., which was formerly at 1658 Broadway, has taken new quarters at 145 West 45th street. They have lately increased the size of their staff and are conducting a campaign on their two plug numbers. "You'll Be Lonely, Too," by Van and Schenck, and "Pleasant Dreams," by Pete Wendling and Max Cortlander.

Those in charge of the affairs of the B. A. are Barney Abrams, Mike Kosman and George McConnell.

WANT MUSIC FOR PRISON BAND

John L. Whitman, acting warden of the Illinois State Penitentiary at Joliet, Ill., announces that considerable popular music can be used by the band and entertainers of the prison who on certain occasions give public performances. Prof. Guido Mattei is director of the band. The last entertainment given by the prison inmates was early in September when a big performance that included a minstrel show was put on for the public.

MORE AMERICAN SOCIETY SUITS

The American Society of Composers, Authors and Publishers is starting another Baltimore campaign in an effort to prosecute the various resorts that are performing copyrighted A. S. C. A. and P. music for profit, without a license. Several judgments were awarded the society recently in that city and these have been collected.

The society has also instituted suits for copyright infringement against Kansas resorts, including seven suits against M. Van Praag, owner of several movie houses in the state of Kansas and who is also the head of the Kansas Motion Picture Theatre Owners' Association.

DAVIS WITH RICHMOND CO.

Cleveland Davis, formerly Denver, Colo., manager for Fred Fisher, Inc., is now connected with Richmond-Robbins, Inc., as Western representative, which position was until recently held by Harry Engel who is now the concern's general manager.

Mr. Cleveland is well known in music circles on the Pacific Coast and will spend most of his time on the road between Denver and Seattle, with headquarters in Denver which is his home town.

JOE McDANIEL RECOVERING

Joe McDaniel, the song writer, is recovering after undergoing an operation for appendicitis and will soon be back at his office.

About November 1 he will join the Mark Blain, Inc., Music Publishing Company and will take charge of the New York office of the company. Jimmie Hudson, pianist and vaudeville actor, will be professional manager.

"The Desert Blues" will be the Fall feature number of the company.

SONGWRITER CONVALESCING

Reilly Reilly, song writer and pianist, left Dr. Mulligan's Sanitarium, San Francisco, Cal., last week and is now at his mother's home in Grand Rapids, Mich., where he is convalescing from the nervous breakdown, suffered on the Coast while with the L. Wolfe Gilbert vaudeville act.

VINCENT SHERWOOD A DADDY

Vincent Sherwood, Eastern manager for the McKinley Music Company, became a proud father Tuesday, September 26, when an eight-pound baby girl was born to Mrs. Sherwood at the Lying-In Hospital. Marjorie Phyllis is the name of the newly arrived girl.

VAUDEVILLE ACTORS WITH BERLIN

Bob Fisher and John Nestor, both of whom are well known in vaudeville, have joined the professional department staff of Irving Berlin, Inc. They expect to return to vaudeville in the near future.

KERN BACK FROM LONDON

Jerome Kern, the composer, returned to New York last Thursday after an extended stay in London. Kern came over to attend the rehearsals of the new Dillingham production, "The Bunch and Judy," for which he wrote the music.

SNYDER BACK FROM VACATION

Ted Snyder returned to his desk this week at Waterson, Berlin & Snyder's, after a month's vacation spent with his family in their cottage at Lake Placid, N. Y.

NEW GILBERT SONGS

L. Wolfe Gilbert has two new songs recently released which are doing well. They are "What Does It Matter Who Was Wrong?" and "The Natchez and the Robert E. Lee."

LE PAGE ON SALES TRIP

Bob LePage, of the McKinley Music Company, left Monday on a sales trip through Eastern Canada and Nova Scotia, making the trip by motor car.

MILLS BUSINESS GOOD

That the music business is undergoing a virtual state of reincarnation, and that the future is of extreme roseate hue, is the opinion of Jack Mills, president of Jack Mills, Inc.

"The era of depression has faded into insignificance, and what once were problems are today mere incidentals to the music publisher, the dealer, and everybody else affiliated with the industry. People are again buying,—not promiscuously, but intelligently."

Jack Mills, who, with his brother, Irving, directs the destiny of the firm that, within three years of existence, has assumed enviable proportions, has "arrived," in a most convincing and irrefutable manner. Such numbers as "Oh, Mister Gallagher and Mr. Shean," the great comedy sensation, and "Kitten on the Keys," the popular Zee Confrey composition, are in his catalogue, together with such pronounced favorites as "Dear Old Southland," "Deedle Deedle Dum," "When Those Finale Hoppers Start Hopping Around," and a host of others. The innovation of publishing a representative catalogue of piano solos, by the foremost pianists and composers in the country, was also recently introduced by the House that Jack Built, with immediate success.

"Here's the point," is the summary of the Mills' boys observations: "To be a success, do something anybody can do, but do it first. With a catalogue such as ours, and with a staff that is plugging inexorably and unceasingly, we cannot help but enjoy the very fullest measure of success, as exemplified in repeated and most generous orders."

FRISCO 100% FOR SOCIETY

The American Society of Composers, Authors and Publishers now boasts of at least one city in the United States where 100 per cent of the resorts that play copyrighted music for profit are licensed by the society and pay a performing rights license fee.

That city is San Francisco. The society's representative there, Samuel R. Roeder, now on a visit to New York, made a report to this effect to J. C. Rosenthal, general manager of the A. S. C. A. and P. Although other cities have a considerable number of resorts that are licensed by the society, the 100 per cent quota of a city of the size of San Francisco is indicative of the fast approaching time when the understanding between the Society and places that perform music for profit will be such that 100 per cent cities will be common and infringement suits a thing of the past.

RICHMOND BACK FROM TRIP

Maurice Richmond of the Richmond Supply Corporation is expected back from the road this week, completing his first selling trip in the West since almost a year ago, when he suffered a nervous breakdown, shortly after organizing the jobbing concern.

SIEGEL IS CLEVELAND MANAGER

Mel Siegel is now manager of the Cleveland, Ohio, professional department of Jerome H. Remick & Co. Mr. Siegel was formerly in charge of the Remick local sheet music store, the Songshop, in Cleveland, where he is well known.

STEEL FEATURES SNYDER SONG

John Steel, the tenor, is this week appearing at the Boshwick Theatre, Brooklyn, where he is featuring the Jack Snyder song "November Rose."

COHEN RETURNS TO LOS ANGELES

Henry Cohen, of the Ell & Ell Music Company, of Los Angeles, who has been spending several weeks in New York placing songs, returned to his home on the Coast last week.

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"WHEN THOSE FINALE HOPPERS START HOPPING AROUND"

THE GREAT TOPICAL SATIRE ON A CURRENT THEME. EVERY CHORUS A CONTINUAL CHUCKLE. PLENTY OF EXTRA WOW-LINES.
HEAR IT TODAY!

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"I'LL STAND BENEATH YOUR WINDOW TONIGHT AND WHISTLE"

A TYPICAL AUDIENCE SONG. GETS THEM WHISTLING RIGHT
AWAY. EVERYBODY HAS A GREAT TIME.

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"DEAR OLD SOUTHLAND"

A SUPER-BALLAD OF THE SOUTHLAND THAT NEVER FAILS
TO SCORE SUCCESSFULLY. THE GREATEST SONG OF THE
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EDDIE LEWIS, Manager

DRAMATIC and MUSICAL

"ON THE STAIRS," A REAL THRILLER, AT THE PLAYHOUSE

"On the Stairs," a melodrama in three acts by William Hurlbut, presented at the Playhouse on Monday night, September 25, 1922.

CAST

Luella.....Mrs. Charles G. Craig
Mr. Gregg.....Fuller Mellish
Mrs. Bellmore.....Margaret Dale
Elsa Carroll.....Frances Anderson
Barak.....Etingham Pinto
Merritt Lane.....James C. Crane
Swami Abhukevanda.....Arnold Daly
Weatherby.....Bennett Southard
Culhane.....Lawrence Roberts
Jenkinson.....Thomas A. Braidon

The talents of Arnold Daly are not wasted in "On the Stairs," the melodrama by William Hurlbut which opened at the Playhouse last Monday night. The play is replete with exciting situations, thrilling developments, and is chuck full of action. Each of the three curtains leaves the play at an exciting climax, like the continued stories in the magazines which are cut off "until next month."

The cast which supports Mr. Daly is for the most part a good one. Such actors as Frances Anderson, Mrs. Charles C. Craig, Fuller Mellish, James C. Crane and Etingham Pinto help the play on its way with their artistic efforts. Miss Anderson, who plays the fair heiress, victim of a plot to swindle her of her fortune, is a capable young actress; she plays a hard role, yet measures up to its requirements fully. Mr. Mellish is an actor of the old school, whose every gesture is indicative of the character he portrays.

In the first act "On the Stairs" is purely a mystery play, but most of the mystery is thoroughly clear during the first few minutes of the second act, with the remaining portion of the play concerned with the struggle of the villain, Swami Abhukevanda, Hindu mystic, played by Mr. Daly, to escape the penalty of his crimes.

The Swami has managed to exert a great influence over the very thought of Elsa Carroll, heiress, by his magnetic personality, esoteric teachings and apparently marvelous occult powers. So far has he prevailed upon her that she has lost her love for young Merritt Lane, electrical engineer, who is forced to work at lowly house wiring in order to make a living. Lane does not share her faith in the Swami, and when, after a lecture given by the latter in a neighbor's home, where Lane had been doing some work, her jewels are stolen and the Swami gazes into his crystal and announces that the jewels will be found in Lane's tool kit, which proves to be true, the young man makes up his mind to expose the Indian.

The second act takes place in a supposedly haunted house, where Elsa Carroll was born and where her father was killed by his foster brother, vengeful because their father's will left him nothing. This house has just been rented after more than twenty years' vacancy by the Swami. The wide staircase, where the murder had taken place, is said to be haunted by a ghost which allows no person to ascend it, pushing them back when they attempt to walk up to the landing above. To this place come the Swami, his servants, and Elsa, who is preparing to leave for India with the Swami, whom she thinks she loves. She balks, however, and when she decides she wants to go back to her home, the Swami and his two servants use physical persuasion to compel her to go along, the three being nothing more than crooks. Detectives come to the haunted house to question the Swami, and when they rush up the staircase to rescue the girl, whose cries are heard, they are thrown back by some invisible force. Lane comes to the house and discovers that fake jewels are manufactured by the crooks and put back in the place of those stolen from houses visited by the Swami. He discovers that

the force on the stairs is only an electric shocker under the carpets. He struggles with the Swami and wrests from him the truth of his history. The Swami is the foster-brother who had murdered Elsa's father and had plotted to get her fortune. As Lane rushes up the stairs to rescue Elsa when she cries out again, the Swami grasps him by the throat and is choking him to death when Elsa, attired in the American clothes of one of the Hindu's servants, comes out on the landing, and her appearance so much resembles her father's, murdered by the Swami, that the latter is overcome with fear and shock and falls writhing to the floor, the curtain descending on the lovers in each other's arms. The backward fall that Daly takes would do credit to an acrobat.

"LOYALTIES," BIG LONDON HIT, SCORES ON BROADWAY

"LOYALTIES," a drama by John Galsworthy, presented at the Gaiety Theatre on Wednesday night, Sept. 27, 1922.

CAST

Charles Winsor.....H. G. Sotker
Lady Adela.....Cathryn Young
Ferdinand de Levis.....James Dale
Treasure.....Henry Carvill
General Canyuge.....Felix Aylmer
Margaret Orme.....Jeannette Sherwin
Captain Ronald Dancy, D. S. O.
Charles Quartermaine
Mabel.....Diana Bourbon
Inspector Dede.....Victor Tandy
Robert.....Deering Wells
A Constable.....Henry Morrell
Augustus Borring.....Deering Wells
Lord St. Erth.....Laurence Hanray
A Club Footman.....Henry Morrell
Major Colford.....Wilfrid Seagram
Edward Graviter.....Henry Morrell
A Young Clerk.....Deering Wells
Gilman.....Victor Tandy
Jacob Twisden.....Laurence Hanray
Ricardos.....Henry Carvill

An imported company of English actors are the instruments through which John Galsworthy mouths his accord with Shakespeare's "Merchant of Venice" in "Loyalties," which was presented for the first time at the Gaiety Theatre by Charles B. Dillingham on Wednesday night. "Loyalties" is perfectly constructed, as most of Galsworthy's plays are, and retain that equal balance of motives that "The Skin Game" had. The balance, on second thought, is not quite as even as "The Skin Game," for the author, while he cannot be said to take sides, does lean a little toward one and away from the other.

More than merely loyalty is necessary in life, sayeth Galsworthy. Loyalty to an ideal, to one's race, to one's creed, should be tempered with consideration for the other fellow, he feels.

James Dale plays the part of Ferdinand de Levis, a wealthy, handsome, brainy young English Jew, who thinks he is tolerated in polite society merely for the sake of his money. So, like Shylock, he demands his money's worth, but, in the end, like the other characters in the play, is sorry that he pressed the issue at stake. While at a house party, one thousand pounds are stolen from him. He demands restitution, and accuses one Captain Ronald Dancy, a military hero and good fellow, of stealing it. Dancy did steal it, and De Levis causes his arrest, against the wishes of the other members of the house party, who think he really should not do anything about the matter at all. De Levis, it appears, had made this thousand pounds from the sale of a horse that Dancy had given him in the belief that it was no good, and Dancy felt that he had a kind of right to take it, since he needed cash badly.

Dancy is crushed by the scandal and commits suicide, while De Levis is socially ostracised for prosecuting him.

There are some fine actors in the cast, notably Felix Aylmer, H. G. Sotker and Jeannette Sherwin.

"LA TENDRESSE," NEW HENRY BATAILLE PLAY, IS FINELY ACTED

"La Tendresse," a play in three acts by Henry Bataille, presented at the Empire Theatre on Monday night, September 25, 1922.

Monsieur de Cabriac.....Elmer Brown
Paul Barnac.....Henry Miller
Marthe Dellières.....Ruth Chatterton
Mademoiselle Louise.....Marguerite St. John
Aubin.....Louis Le Bay
Colette.....Elfin Finn
Jacques.....William Pearce
The Governess.....Norma Hovey
Fernal.....H. Cooper-Cliffe
Leardier.....Edward Mackay
Mlle. Tigraine.....Mary Fowler
Carlos Jarry.....Sidney Riggs
Count de Jailligny.....Jean de la Cruz
Julian d'Abincourt.....William Hanley
Alain Sergyll.....Ronald Colman
Guerin.....A. G. Andrews
Mlle. Morel.....Eleanor Fair

The splendid artistry of Henry Miller and Ruth Chatterton is the outstanding feature of "La Tendresse," from the French, of Henry Bataille, which was presented at the Empire Theatre on Monday night. Mr. Miller's usual careful characterizations are outdone by his impersonation of the aged author and playwright, Paul Barnac, who finds his mistress, played by Miss Chatterton, guilty of deceiving him. Miss Chatterton plays this human, warm, impetuous Martha Dellières with amazing truthfulness, considering her past rather cold performances.

Mlle. Dellières, beautiful young actress, is the loved one of the aging dramatist, Barnac, "the greatest writer of our generation." She loves him deeply, but, finding that physically she harms, she reserves for him only the spiritual love; she is his companion. With this he is satisfied, until he discovers she has satisfied her physical desires with the aid of a young film actor. So he leads the young woman into a trap by placing two stenographers behind curtains in the drawing room with instructions to miss nothing of what transpires. He leaves, and his amour receives her younger lover. Then Barnac weaved the language of the two into a play, in which she rehearsed her very own words, to her immeasurable discomfort. Barnac then dismisses her, although she believes she has really in no way done wrong.

The supporting company has some capable actors, including Ronald Colman and Judith Voselli.

"SPITE CORNER," WITH MADGE KENNEDY, IS CLEVER COMEDY

"SPITE CORNER," a play in three acts by Frank Craven, presented at the Little Theatre on Monday night, Sept. 25, 1922.

CAST

Isabel Burgess.....Eva Condon
Anne Coolidge.....Marie L. Day
Eben Gooch.....Percy Pollock
Cap'n Parker.....James Seeley
Elizabeth Dean.....Madge Kennedy
Mrs. Douthett.....Mattie Keene
Nathan Lattimer.....Stephen Maley
Mr. Nelson.....George Gorman
John Lattimer.....Jason Robards
Mme. Florence.....Beatrice Noyes
Mr. Dana.....John Keefe
Mr. Allen.....Sam Colt

"Spite Corner" is the old familiar story of the girl and the boy of families at loggerheads for generations, who in the third act settle the ancient grievances by getting married. The story, however, is embellished with numerous true pictures, sketches, and flashes of life in, and the inhabitants of, a small New England town. Frank Craven, author of that gem of a comedy, "The First Year," is not quite up to his mark in this comedy, but he still has something good.

Madge Kennedy, as winsome and sweetly able an actress as she ever was, plays

Miss Elizabeth Dean, the last of the family of Deans, in the town of Dean. She owns a little home, and loves the grandson of Old Man Lattimer, town skinflint and head of the family which has battled the Deans for so many years. Things have quieted down, however, until young Lattimer comes back from the city for the purpose of marrying Elizabeth. But she gets angry at the Lattimers for some reason, refusing to sell them the house she owns, which Lattimer is desirous of buying. So the old feud is revived, but is finally buried in the last act, when the two fall happily into one another's arms.

"EAST OF SUEZ," NEW MAUGHAM PLAY, SCORES BIG HIT

"EAST OF SUEZ," a melodrama in five scenes, by W. Somerset Maugham. Produced at the Eltinge Theatre, Thursday evening, September 21.

CAST

Harold Knox.....Geoffrey Kerr
Wu.....Nathaniel Sack
Henry Anderson.....Leonard Mudie
Amah.....Catherine Proctor
George Conway.....John Holliday
Daisy.....Florence Reed
Lee Tai Cheng.....Howard Lang
Sylvia Knox.....Gypsy O'Brien
A Buddhist Priest.....John Spencer
An Acolyte.....Miss Koven

But for the superb acting and bits of polish added to "East of Suez," one might say that Al Woods after a dabble at bedroom farces is back with his first love again, the colorful melodrama. The chief character in the play is a terrible half-caste woman, part English and part Chinese, termed an "Eurasian." In the hands of Florence Reed, the role is above reproach. The play was produced in London a short time ago and was successful there with an excellent cast.

Daisy, the Eurasian, wanders among the English-speaking colonies of the Orient until she comes in contact with an old sweetheart of hers, an Englishman, who is again attracted to her after a long absence and despite the fact that she is married and apparently happy. Her character is notorious and an Englishman ruined here and there by her fascinating manner is nothing in her young life. Miss Reed and others who had a hand in the play quite succeed in painting her as one who is abused by the thoughtless Occidentals at every opportunity. Miss Reed invested the part with a sufficient amount of sympathy. Therefore, when she cries the audience does not think so harshly of her, although doubtless Maugham did not intend her to be looked upon so kindly.

Daisy, the Eurasian, educated in England, came to China when seventeen years of age to find her father dead and herself penniless. From that time on her career was a lurid one. Her first affair was with a young Englishman who, fearing that if he married her his position will be lost, leaves her. Her Chinese mother sells her outright to a wealthy Chinaman, whom she leaves, and her career begins.

She marries a young Englishman and shortly after again meets the man who first met her upon her return to China. He is a friend of the husband, but, despite this, she again falls deeply in love with him and he finds that his old love for her has returned. He struggles against this, but she conquers and in despair he kills himself. The husband has been told of the love of the pair, and in Daisy's misery her Oriental side triumphs over the white blood in her veins and adorning herself in Chinese costume and with painted face, forgets her English education and training and prepares to return to the Chinese who first purchased her years before.

John Holliday, as George, the Englishman who commits suicide, gave a remarkable performance; Catherine Proctor, as Amah, the mother, was excellent, and the balance of the cast was fine.



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HASTINGS WINS INJUNCTION SUIT

TOM HOWARD ENJOINED

Tom Howard, principal comedian at the Park Music Hall, has been temporarily enjoined from appearing for the Minsky Brothers or any theatrical manager other than Harry Hastings and the Harry Hastings Attractions, which has Howard under contract until after the season of 1924, with an additional option of two years on his services. Justice Callaghan, of the Kings County Supreme Court, handed down his decision on the Hastings motion for an injunction on Saturday, in which he granted the motion, stating as his opinion that "although the defendant is on the burlesque stage he is a comedian whose services are unique and extraordinary and that irreparable damage will be suffered by the plaintiff if the defendant is not restrained." Howard appeared at the Park on Saturday and Monday. As the CLIPPER goes to press Tuesday, it cannot state whether or not he left the show on Tuesday night.

Tom Howard played with the Hastings show, "Knick Knacks," on the Columbia Wheel, during the season of 1921-1922, and opened at the Minsky Brothers' Park Theatre several weeks ago. His contract with Hastings guaranteed the comedian thirty-five weeks' employment at \$200 a week.

Attorney James A. Timony represented Hastings and the law firm of Snitkin & Goodman appeared for Howard in this action.

Judge Callaghan's opinion, in part, is as follows, setting a precedent in contract cases, as it is the first case where a burlesque has been enjoined:

"Men should be compelled to perform their contracts in proper cases. Unjustifiable breaches of contracts should never be countenanced. The difficulty in all cases of this character is to determine whether or not the services of an artist come within the category of those mentioned in the various decisions upon this subject. It is not always an easy question to determine. This defendant is on the burlesque stage. That, however, in itself does not mean that his services are not unique, special and extraordinary. Men may show such service in any walk of life. A horseshoer may be so proficient in his work as to fall within this class. The same is true of a carpenter or of a mechanic. It cannot be determined by the particular calling but by the personality exhibited in the conduct of one's work."

After quoting criticisms from theatrical papers and daily newspapers in cities on the Columbia Wheel where Howard played which stated that Howard was an exceptionally good comedian, the opinion goes on as follows:

"Aside from the estimation which the critics entertain as to the ability of the defendant as a unique, extraordinary and unusual comedian, the papers in opposition to this motion lead to the conclusion that defendant is of the very type asserted by the plaintiff. He is now on what is known as the Broadway stage. By the affidavit of his present employers he is the principal character in the show, without whom the present attraction would be of little or no value. It is hardly consistent to say that a burlesque comedian was so adept as to be the principal character in a Broadway burlesque show and that at the same time to say that he is of ordinary ability and in a class with many other mediocre actors."

"I conclude that although the defendant is on the burlesque stage he is a comedian whose services are unique, special and

extraordinary, and that irreparable damage will be suffered by this plaintiff if the defendant is not restrained and that the situation disclosed here warrants the intervention of the court in order to save the plaintiff loss and damage, the amount of which cannot be reasonably estimated or determined. The motion is granted."

One of the press criticisms quoted by Judge Callaghan as attesting to Howard's unique ability is taken from the CLIPPER review of the Park Music Hall's opening several weeks ago, as follows: "Tom Howard, main performer in the show, a comedian who is as distinctly original and drolly comical as we have ever seen anywhere."

ATTEMPTS SUICIDE

OMAHA, Neb., Sept. 24.—Grief over an erring daughter caused Mrs. Rose Burnson, of this city, to attempt to end her life yesterday afternoon by drinking poison, a police report states.

Voluntarily surrendering her twelve-year-old daughter, Viola, to the juvenile officer, when she learned yesterday noon that the girl had stolen costumes from the Gayety Theatre, the mother returned to her home and drank the poison.

The child some way or other got to the dressing room of Mae Dix and Shirley Mallette of the "Broadway Flappers" who are playing the house, and told them that she wanted to learn to dance. They soon found out that the child was stage struck and told her to go home. The ladies shortly left the theatre. When they returned for the night show they found that one of Miss Shirley's gowns and a pair of shoes and Miss Dix's hat and false curls were missing. The child had returned to the dressing room after they left and taken the things.

"I wanted to be an actress," the child sobbed to detectives, who traced the stolen goods from the theatre. The articles were found in another theatre, where the child had taken them.

PARTY FOR LITA ELDRIDGE

A theatre party was tendered Lita Eldridge of the "Pacemakers" Sunday night at the Empire, Hoboken. After the show a dinner was served at the Harmonia Hotel in her honor. Those present were Frank Damsel, Frances Farr, Mr. and Mrs. Bert Hall, Mr. Porter, Mrs. Louise Holdern and Miss Eldridge. The occasion for all this was Miss Eldridge's birthday.

CHANGES IN "SCANDALS" CAST

Jimmy Francis, Harry Bentley and Paul Cortrelle closed with Irons and Clamage's "Town Scandals" at the Casino, Brooklyn, last Saturday night. Francis returned to the National Winter Garden and opened there this week. Bentley is supposed to open at the Park Theatre for the Minsky Brothers in stock.

The Van Brothers have taken their place with the "Town Scandals." They opened in Newark Monday.

VIOLET DAILEY RETURNS

After several years' absence, Violet Dailey, formerly of the team of Jim and Babe Dailey, has returned to the stage and is with Frances Farr and her Pacemakers. In the same show are the Dailey Twins, Eugenna and Annette.

JOINS "GAIETY GIRLS"

Clara Grey, ingenue, joins the "London Gaiety Girls" this week, taking the place of Stella Webb.

HELEN McCLAIN IN REVUE

Helen McClain (Mrs. George Belfrage) opened in the prima donna role with the "Frank Finney Revue" in Washington, September 21. Belfrage is now managing the show.

LOUISVILLE OFF THE COLUMBIA CIRCUIT

GAYETY OUT THIS WEEK

The Gayety, Louisville, will discontinue playing the Columbia Circuit shows after Saturday night. The "Step Lively Girls" will be the last Columbia show to play the house, for the present anyway.

To fill in this open week, Maurice Cain and Danny Davenport's "Mimic World" will lay off the following week, jumping from Cincinnati next Sunday to Omaha, where this show will open the following Monday. The business has been unsatisfactory during the time the house has been playing the Columbia Circuit this season. The route will be changed commencing next week, moving the shows up one week to avoid the layoff.

Another week has been added to the circuit, a week of one nighters through Pennsylvania. This week goes in next week and opens with Peck and Kolb's "Hippity Hop." "Hippity Hop" was open to Minneapolis originally and was later changed to open in Omaha, but another change was made last week whereby the new show would play this week, saving a big railroad fare to the far West.

"Hippity Hop" will play Reading Monday, Allentown Tuesday, Lancaster Wednesday, Thursday they lay off, Altoona Friday and Williamsport Saturday. It is said that Harrisburg would be in a few weeks, the shows playing there Thursday. This week will be in between Washington and Pittsburg.

Walter Hill, press agent of the Columbia Amusement Company and Charlie Taylor, agent of the "Hippity Hop" company, will go ahead of the show on the Penn One Nighters, to start things off right. Hill will take care of the newspapers and Taylor the billing.

"BIG FUN SHOW" BREAKS RECORD

NEWARK, N. J., Oct. 1.—"Sliding" Billy Watson's "Big Fun Show" broke the season's record at Miner's Empire last week, the show doing close to \$7,500 on the week, beating "Beef Trust" Watson's business by several hundred dollars. The latter show held the season's record up to last week.

RUBINI AND ROSA SPLIT

Rubini & Rosa closed with the "Social Maids" at the Columbia last Saturday night. The team split at the same time. Miss Rubini will go in vaudeville with a new partner and Miss Rosa returned to her home in Chicago, where she will go under the doctor's car for stomach trouble.

MAJESTIC TO REOPEN

WILKES-BARRE, Pa., Sept. 30.—The Majestic, burlesque house in this city, will reopen on October 9 with Mutual Burlesque wheel, under the management of Nathan Schaffer. Joseph Howard will assist.

REPLACING SUTHERLAND SEXTETTE

The Sterling Saxophone Sextette will replace the Sutherland Sextette in "Chuckles" this week in Boston.

GERTRUDE AVERY CLOSING

Gertrude Avery, soubrette, closes with Joe Levitt's "Giggles" in Boston, Saturday night. Miss Avery gave in her notice last week.

SHAPIRO LEAVING UNIT SHOW

Harry Shapiro will close as manager of Barney Gerard's Jimmy Hussey Unit in Pittsburgh Saturday.

"CHUCKLES OF 1923", JEAN BEDINI SHOW, SCORES BIG HIT

Jean Bedini's "Chuckles of 1923" with an entire new cast is at the Columbia this week.

While the show is arranged the same as last season's show, it has new principals, new specialties and a real new chorus, we say new, because this is the chorus Bedini brought over from England last Summer and it so far passes any chorus in burlesque, so far as dancing is concerned, that it would not be fair to draw a comparison with any that has been at the Columbia. It's a real treat to see them work. They are a good-looking lot of girls as well, and Bedini has costumed them beautifully.

Of course we miss Bobby Clark and Paul McCullough, but Bedini has an excellent substitute in Cliff Bragdon, who is doing the principal comedy, playing the part Clark did in the show. Bragdon is not using a mustache in his make-up; otherwise he looks the same as we have seen him in the past. He is very funny in this show and works real hard, getting many laughs during the performance.

Coo-Coo Morrissey is working the opposite Bragdon and handles himself well.

George Snyder, an excellent talking and good-looking "straight," is seen to an advantage whenever he appears. He is in most of the scenes, and the capable manner he has of taking care of situations makes him a very valuable person to the show. His wardrobe is of style and he knows how to wear clothes.

Joe Nelson is a chap who knows how to handle a number and get the best out of it. He makes a fine appearance.

Billy Wells, an English performer, is an unusually clever dancer. This young fellow easily outclasses most of the dancers, in his particular style, we have seen at the Columbia. He has a fine stage presence.

Jane May, looking sweeter than ever, is in several of the scenes and is used mostly for her talking. In the scene early in the show with Bragdon and Morrissey, she did some fine "feeling." Again in "manicure" scene with Bragdon her work stood out. Miss May's wardrobe is attractive.

Betty Burnett has not lost any of her cleverness as a dancer. Her acrobatic dancing and nifty foot work won her much applause.

The Eclair Twins, another English team, did nicely in the boxing scene but crowned themselves with success in their specialty later in the show.

A. Coccia, Harry Permanie, Emmett Baker, Irving Reeves and C. Valerio have small parts, which they take good care of.

Elaine Beasley has several numbers which she delivered excellently. As the bride in the wedding scene she looked very pretty and portrayed the part exceptionally well. Her wardrobe is beautiful and her gowns are worn properly.

Norma Barry does little other than two specialties, which she does well. She is a dandy "straight" woman.

They are using the "lion" bit again, in which Bragdon worked up considerable comedy.

Billy Wells, in a singing and dancing specialty in one, did very nicely.

Miss Barry, in a singing specialty in one, did well. Miss Barry was evidently suffering with hoarseness, which handicapped her a bit.

Bragdon, Morrissey and Emmett Baker cleaned up with their musical specialty. Bragdon played the cornet, Morrissey the drum and Baker the clarinet. They each played cleverly on their respective instruments, going over big. The audience applauded the act long into the next scene.

Billy Wells and the Eclair Twins offered an unusually clever act in full stage. They sang, Wells played the piano and all three danced. These people offered dancing that is seldom seen on Broadway. One of the girls did a contortion dance, the other an Indian club dance. They all did acrobatic dancing and novelty society dancing of a variety that was liked. It is a real classy act, has speed and it's beautifully costumed. It's a dancing act out of the ordinary.

Nelson and Miss Barry were a big success in their singing act, in which they offered four numbers. They do two singles and two doubles and sold them well.

A. Coccia, stage manager, put on several of the numbers and Seymour Felix the rest.

The house was packed to the doors Monday afternoon, and the show went over with a bang. "Chuckles" is a good entertainment and Bedini should do well with it in burlesque. Sin.

LEVY WITH COOPER SHOW

Sheriff Jack Levy, who was manager of the "Frank Finney Revue" for several weeks, joined Jimmie Cooper's show in Washington as agent September 11.

ALEX SAUNDERS CLOSING

Alex Saunders will close with Peck and Kolb's "Follies and Scandals" on the Mutual Circuit Saturday night in Baltimore. Billy Tanner will take his place.

ADOLPH SINGER IN ACT

Adolph Singer is doing a vaudeville act with Dan Maley.

TRIANGLE'S SENSATIONAL HIT**SUEZ**

A BEAUTIFUL ORIENTAL FOX-TROT ROMANCE. THE POSITIVE SUCCESSOR TO THE "SHEIK."
GREAT FOR ANY ACT.

ORIGINALLY INTRODUCED BY

VINCENT LOPEZ

AND HIS PENNSYLVANIA HOTEL ORCHESTRA

WATCH FOR TRIANGLE'S NEXT PLUG SONG

ONLY JUST SUPPOSE

A GREAT FOX-TROT BALLAD. JUST TAKEN OVER FROM FORESTIER MUSIC CO., BOSTON

AND DON'T FORGET "THE WALTZ BEAUTIFUL"

HAWAIIAN NIGHTINGALE

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TRIANGLE

MUSIC
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CO.

B. F. KEITH BOOKING EXCHANGE

Week of October 9, 1922

NEW YORK CITY

Palace—Van & Schenck—Johnny Burke—Jane Connelly & Players—Williams & Taylor—Sophie Tucker—Cansinos.

Riverside—Desro Better—Harry Burns—Van & Schenck—Are You Married?—Kitty Doner—James Thornton—Bronson & Edwards—Markel & Gay.

Colonial—Nakae Japs—Van Horn & Inez—Lyndell & Macey—Grace Hayes—Mitty & Tillo—Jimmy Lucas—Hartley & Patterson—Green & Parker—Vincent Lopez Orchestra.

Alhambra—Archie & Bertie Fals—Boyle & Bennett—Bert Levey—Johnson & Hayes—Jessie Busley—Powers & Wallace—Bryan & Broderick—Belle Baker.

Royal—Mary Hassler—Rafayette's Dogs—Marks & Wilson—Wm. Ebs—Wm. Halligan & Co.—Jack Wilson.

Stat St.—Howard & Clark—Lynn & Howland—Maurice Golden & Co.—Around the Corner—Espe & Dutton—Vasco.

Broadway—Boreo—Weber & Ridnor—Watts & Hawley.

Jefferson (First Half)—Dotson—Owen McGivney—Wm. & Joe Mandel—Bert & B. Wheeler—The Wager. (Second Half)—Elm City Four—Veterans of Variety.

Franklin (First Half)—Ragius—Freda & Anthony—Veterans of Variety. (Second Half)—McLaughlin & Evans.

Regent (First Half)—Henry & Moore. (Second Half)—Freda & Anthony.

Coliseum (First Half)—Elm City Four—Hall, Erminie & Brice—McLaughlin & Evans. (Second Half)—Dotson—Owen McGivney—Wm. & Joe Mandel—B. & B. Wheeler—The Wager.

Fordham (First Half)—Wilfred Clark & Co.—Crawford & Broderick. (Second Half)—Hall, Erminie & Brice—Henry & Moore.

Hamilton (First Half)—Kelso & Lee—Moody & Duncan—China Blue Plate. (Second Half)—Frances Arms.

BROOKLYN

Orpheum—Joe Cook—Alexander Bros. & John Smith—Meyers & Hunsford—Patricia & Townes—Sam Barton—Cahill & Romaine—Baggett & Sheldon.

Bushwick—Harry Moore—Von Kovacs & Goldner—Ten Azakia Japs—Beaumont Sisters—Bessie Barriscale—Barrett & Cuneen—Kerr & Weston—Gordon & Ford—Yost & Clady.

Rivera (First Half)—Van Cello & Mary—The Sharrucks—Van & Corbett. (Second Half)—China Blue Plate—Moody & Duncan—Lockette & Hope. Far Rockaway (Second Half)—Van Cello & Mary—Crawford—Van & Corbett.

BALTIMORE

Maryland—Merian's Dogs—Harry Moore—Wm. Faversham—Joe Browning.

BOSTON

Keith's—Anderson & Yvel—Libonati—Stanley & Burns—Al & Fannie Stedman—Fritz Scheff—Moran & Mack—Blossom Seeley—McKay & Ardine—Herbert's Dogs.

BUFFALO

Shea's—The Hartwells—Jones & Jones—Valerie Bergere—Aileen Stanley—Shaw & Lee—Vadi & Gyl.

CINCINNATI, O.

Keith's—Fifer Bros. & Sister—Harry J. Conley Co.—B. C. Hilliam—The Stanleys.

CLEVELAND, O.

105th Street—Dna Monks—Ted & Betty Healy—Parlor, Bedroom and Bath—Stars of Yesterday—Conlin & Glass—Wells, Virginia & West.

COLUMBUS, O.

Keith's—Al Striker—Alice Hamilton—Bessie & White—Leavitt & Lockwood—Olson & Johnson—Raymond Bond Co.

DETROIT, MICH.

Temple—Burns & Lynn—The Storm—Leo Donnelly & Co.—Dixie Four—Paul & Goss—Lewis & Dody—Jack Little.

ERIE, PA.

Colonial—Binns & Grill—Miller & Capman—Voland Gamble—Holmes & La Vere—Yip Yip Yaphankers.

GRAND RAPIDS, MICH.

Empress—Laura Devine—Haney & Morgan—When Love Is Young—The Clown Seal—Demarest & Collette.

INDIANAPOLIS, IND.

Keith's—Bill, Genevieve & Walter—Joe Roberts—Thos. E. Shea—Sybil Vane—Seed & Austin.

LOWELL, MASS.

Keith's—Katonushka—Jack Hedley Trio—Jean & Arthur Keeley—Sandy Shaw—Adams & Thompson Sister—Miller & Bradford—Reed & Selman.

MONTREAL, CAN.

Princess—Barbette—Van & Tyson—Grace Huff & Co.—Healy & Cross—Rings of Smoke—Davis & Pelle.

PHILADELPHIA, PA.

Keith's—Billy Arlington & Co.—W. & J. Mandell—Hegedus Sisters—Realm of Fantaisie—Pinto & Boyle—Brown & Whittaker.

PITTSBURGH, PA.

Davis—Willie Schenck & Co.—Dave Schooler—Ida Mae Chadwick & Dad—Claude & Fannie Usher—Robbie Gordons.

PORTLAND, MAINE

Keith's—Nash & O'Donnell—The Briants—Canova—Joseph K. Watson—Bohemian Trio—Morgan & Blander.

PROVIDENCE, R. I.

E. F. Albee—Cevene Troupe—Marion Murray—Walters & Walters—Redmond & Wells—Duffy & Sweeney—Jos. Diskay.

QUEBEC, CAN.

Forris & West—Marcell Follet—Columbia & Victor—Jack & Dickie Bird.

ROCHESTER, N. Y.

Temple—Dreams—Pierce & Ryan—Emily Lea & Co.—Craig Campbell—Kellam & O'Dare—Isach's Band—Mary Haynes—Monroe & Grant.

SYRACUSE, N. Y.

Keith's—Artistic Trest—Gus Fowler—Chief Capolican—Hawthorne & Cook.

TOLEDO, O.

Keith's—Will & Gladys Ahearn—Rolls & Hoyce—Harriet Temple—Barry & Whittledge—Harrison Dakin & Co.—Adelaide Bell & Co.

TORONTO, ONT.

Shea's—Willie Hale & Bro.—Mrs. Sidney Drew—Carlton & Bell—Columbus Snow & Hector—Chas. & Madeline Dunbar—Madeline Collins.

ORPHEUM CIRCUIT

Week of October 9, 1922

CHICAGO

Palace—Elsie Janis—Al. Herman—Sig. Friscoe—Sheila Terry—Four Camerons—Frank Wilcox—Lola & Senia.

State Lake—Harry Carroll Revue—Dave Harris—Letter Writer—Chas. Wilson—El Rey Sisters.

DENVER, COLO.

Orpheum—Crane Wilbur—Princess Wahletka—Bob Murphy—Johnny Singer—Skatelles—Alexandria—Cook, Mortimer & Harvey.

DES MOINES, IOWA

Palermo—Sandy—Andrieff Trio—Joe Rolley—Gus Edwards—Tom. Smith—Gene Green—Spencer & Williams.

DULUTH, MINN.

Orpheum—Royal Gascogines—Herbert Brooks—H. & A. Seymour—Santry & Band—D. D. H.—Grace Doro—Hamlin & Mack.

KANSAS CITY, MO.

Orpheum—Bird Cabaret—Les Collis—Burke & Durkin—Paul Decker—Kerek Jarto—Kane & Herman—Mabel Ford Revue.

Main Street—Three Danolas Sisters—Bennee One—Frances Kennedy—Marlene Sisters—Spencer & Williams—Beckwith's Lions.

LINCOLN, NEB.

Sewell Sisters—Edith Clifford—Keno, Keyes & Melrose—Hurst & O'Donnell—Harry La Vall & Sisters.

LOS ANGELES, CAL.

Orpheum—Henry B. Walthall—Beth Berl—Swartz & Clifford—Anderson & Burt—Franklyn Charles—Mellette Sisters.

Hill Street—Lew Dockstadter—Dave Roth—Haruko & Onuki—Newhoff & Phelps—Mantell & Co.—Hanako Japs.

MEMPHIS, TENN.

Orpheum—Eddie Leonard—Harry Langdon—Alma Neilson—Hallen & Russell—Reed & Tucker—Al. Patty & Bro.

MILWAUKEE, WIS.

Palace—Conroy & Le Maire—At the Dentist—Trixie Frigana—Jackie & Billie—Fenton & Fields.

MINNEAPOLIS

Hennepin—Martin & Moore—Pearson, Newport & Pearson—Shattuck & O'Neill—Brown Sisters—Singer's Midgets—Robedillo—Stan Stanley & Co.

NEW ORLEANS, LA.

Orpheum—Margaret Severn—Chic Sales—Norton & Melnotte—Gibson & Connell—Little Billy—Bernard & Garry.

OAKLAND, CAL.

Orpheum—Flashes—Flaher & Gilmore—Herbert & Dare—Senator Ford—Nagyfys—Chong & Moey—George Yeoman & Co.

OMAHA, NEB.

Orpheum—W. & H. Brown—Janis & Chaplow—Edith Tallferro—Murray Kissen—Flo Lewis—Barclan & Chalm—Osborn Trio.

PORTLAND (OREGON)

Orpheum—Cressy & Dayne—Bailey & Cowan—Bankoff & Co.—Simpson & Dean—Bevan & Flint—Koroll Bros.—Bessye Clifford.

SACRAMENTO AND FRESNO

Orpheum—Rae Samuels—Corine & Humber—Sully & Houghton—Jessie Reed—Leon & Co.—Jean Barrios—J. & J. Gibson.

ST. LOUIS, MO.

Orpheum—Mr. & Mrs. A. Rogers—Dugan & Raymond—Harry Kahne—Harry Breen—Ernie & Ernie—Bob Anderson—The Saytons.

ST. PAUL, MINN.

Orpheum—Wonder Girl—Cliff Clark—Show Off—Jean Chabese—Dr. Thompson—Fallsay Noon—Dooley & Sales.

SALT LAKE CITY, UTAH

Orpheum—Harry Fox—Beked Dancers—Tango Shoes—J. & Y. Staffao—Clinton Sisters—Snell & Vernon—De Voe & Lloyd.

SAN FRANCISCO, CAL.

Orpheum—Harry Watson—Weaver Bros.—Babcock & Dolly—Vincent O'Donnell—Kennedy & Berle—Anatol Friedland—Creole Fashion Plate—Golden Gate—York & King—Smith & Strong—Ernest Blatt—Ramsdells & Deyo—Mme. Herrmann—Hector.

SEATTLE, WASH.

Orpheum—Morgan Dancers—Billy Glasen—Glenn & Jenkins—Faber & McGowan—Wilson Aubrey Trio—J. & N. Olms—Roxa La Rocca.

SIOUX CITY, IOWA

Orpheum—Hers & Wills—Frank Sabini—Mildred Harris—Juggle Land—Lloyd Nevada.

EDMONTON AND CALGARY, CAN.

Orpheum—Hyams & McIntyre—V. & E. Stanton—Leon Beers—Jack Norton—Jack George Duo—Adolphus & Co.—Novelty Clintons.

VANCOUVER, B. C.

Orpheum—Victor Moore—Claudia Coleman—McCarthy Sisters—Gordon & Day—Gretta Ardine—Belle Montrose—Chandon Trio.

WINNIPEG, MAN.

Williams & Wolfus—Bill Robinson—Foley & La Tour—Morton & Glass—McDevitt, Kelly & Quinn—Lawton.

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33 WEST 46th STREET

NEW YORK

F. F. PROCTOR

Week of October 2, 1922

NEW YORK CITY

Fifth Avenue (Second Half)—Jans & Whalen—Burns & Wilson—Aunt Gemina & Band—Barrett & Gunee.

23rd Street (Second Half)—Pierce & Goff—Jack Ingila—O'Neill & Plunkett—Norvell & Ring—Barnett & Syn. Fire.

58th Street (Second Half)—Fran J. Sydney Co.—Ed. Carr & Cherubs—Fred LaReine Co.—Overholt & Young—Allman & Howard.

125th Street (Second Half)—Andrew Mack—Van Cello & Mary.

ALBANY, N. Y.

(Second Half)—Adams & Thompson Girls—Hazelton & Mack—Hal. Johnson—Ben. Smith—Boys of Long Ago.

ELIZABETH, N. J.

(Second Half)—Fields & Flato—Alexander & Fields—Village Queen.

MT. VERNON, N. Y.

(Second Half)—Eric Zardo—Coogan & Casey—Smiles—Hartley & Paterson.

NEWARK, N. J.

Van & Corbett—Harry Holman Co.—Cansino & Bros.—Roberts & Giers Orchestra—Eddie Elkins & Band—Millership, Brady & Band—Al. Wohlman—Clifton & DeRex.

SCHENECTADY, N. Y.

(Second Half)—Six Lunatic Chinks—Nan Traveline—Bert Fitzgibbons—Eckert & Ward—Johnny Ford & Co.

TROY, N. Y.

(Second Half)—Armands—Boyce Combe Co.—Thank You, Doctor—Elliott & Latour—Dannay Dugan Co.

YONKERS, N. Y.

(Second Half)—Gilfoyle & Lang—Lyndell, King & Harvey—Polly Moran.

ALFRED T. WILTON, Representing

DE PERON TRIO

IN WONDERS AND SURPRISES

WEEK OF OCT. 2, B. F. KEITH COLONIAL THEATRE, N. Y.

CHICAGO KEITH OFFICE

Week of October 9, 1922

CINCINNATI, O.

Palace—Willie Bros.—Elridge, Barlow & E.—Martini & Maximilian—Robt. H. Hodge Co.—Renard & West—Small's Revue.

CLEVELAND, O.

Hippodrome—Seymour & Jeannette—Singing Three—Walter Percival Co.—Will & Mary Rogers—Crane, May & Crane—Sen. Murphy.

CLINTON, IOWA

Capitol (First Half)—Denyle, Don & E.—King & Wyse—Paul Rahn Co.—McCray & Clegg. (Second Half)—Hollins Sisters—Allen & Lee.

DETROIT

La Salle Garden (First Half)—Yokohama Boys—Grew Pates Co.—Walmsley & Keating—Chic Supreme. (Second Half)—Kelly & Kosy—Tints & Tones.

ARTHUR S. LYONS

Presents

HAMTREE HARRINGTON

(The vest pocket Bert Williams). Sensational comedian and Star of "STRUT MISS LIZZIE." Signed as Principal Comedian and EXTRA ADDED FEATURE with THE PARK MUSIC HALL for coming season, Sept. 1.

**DAYTON, O.**

Keith's (First Half)—Wilbur & Adams—Stranded—Vaugh Comfort. (Second Half)—Chas. Olcott—Songs & Scenes—Leightons.

EVANSVILLE, IND.

Victory (First Half)—Halkings—Laurel Lee—Roberts Clark Co.—Johnson Bros. & J.—Leonard Anderson Co. (Second Half)—Bilinger & Reynolds—Both Glanville Co.—Natalie Harris Co.

FT. WAYNE, IND.

Palace (First Half)—Lambert—Chadwick & Taylor—Bogert & Nelson—Wanda Ludlow Co. (Second Half)—Halkings—Sawyer Girls—Kuma Four.

FLINT, MICH.

Palace (First Half)—Fairman & Oldsmith—Joe & Clara Nathan—Coken & Lukens—Geo. & Lillian Mitchell—Tints & Tones. (Second Half)—Tyler & St. Claire—Savoy & Capps—Grew & Pates—Knight & Knave.

INDIANAPOLIS, IND.

Palace—Paul Sydel—'Oh, My Goodness'—Anger & Packer—Elinore & Williams—Erford's Oddities.

KOKOMO, IND.

Strand (First Half)—Nelson's Patience—Helen Staples—Harber & Jackson. (Second Half)—Musical Hunters—Bogert & Wilson—Four of Us—McCray & Clegg.

KALAMAZOO, MICH.

Regent (First Half)—Tyler & St. Claire—Savoy & Capps—Sawyer Girls—Knight & Knave. (Second Half)—Sawyer & Eddy—Harry Bussey—Pearce & Dunn—Donna Darling.

LOUISVILLE, KY.

Keith's (First Half)—The Lesolias—Margaret Ford—Eddie Ross—McCartone & Marone—Shadowland. (Second Half)—Hazel Moran—Lee & Mann—Perrone & Oliver—Quisley Four—Rialto & Lamont—Primrose Seamon Co.

LEXINGTON, KY.

Benall (First Half)—Two Edwards—Kimball & Goman—Leightons—Seamon Conrod Co.—Chas. Olcott—Songs and Scenes. (Second Half)—Mack & Brantley—Wilbur & Adams—Stranded—Vaughan Comfort.

LANSING, MICH.

Regent (First Half)—Sawyer & Eddy—Harry Bussey—Kelly & Kosy—Donna Darling. (Second Half)—Gabby Bros.—Davis & Bradner—Frey Lewis—G. & May Le Fevre.

MUSKEGON, MICH.

Regent—G. & M. Le Fevre—Fred Lewis—Four Cheerups.

PADUCAH, KY.

Orpheum (First Half)—Purrier & Grace—Ornabee & Henig—Natalie Harrison. (Second Half)—Laurel Lee—Perone & Oliver—Scanlon, Dene & S.

RICHMOND, IND.

Murray (First Half)—Musical Hunters—Allen & Lee—Burke, Larry & C.—Kuma Co. (Second Half)—De Nyle Don & E.—Barber & Jackson—Sculptor's Garden—Burton & Hall.

SAGINAW, MICH.

Jeffer's Strand (First Half)—Gabby Bros.—J. & E. Farrell—Pearce & Dunn. (Second Half)—Yokohama Boys—Firman & Oldsmith—Billy Doss—Billy Gerber Revue.

TERRE HAUTE, IND.

Liberty (First Half)—Ruth Glanville Co. (Second Half)—Roberts Clark Co.—Johnson Bros. & Johnson.

B. F. KEITH VAUDE. EXCH.

Week of October 2, 1922

NEW YORK CITY

Broadway—Carlo DeAngelo—Green & Parker—Marino & Mantin—McLaughlin & Evans—Chas. Ahearn Co.—Burns & Lorraine—Maurice Golden Co.—Sybil Vane Co.—Vivians.

(Continued on page 46)

AFSON'S SHOES

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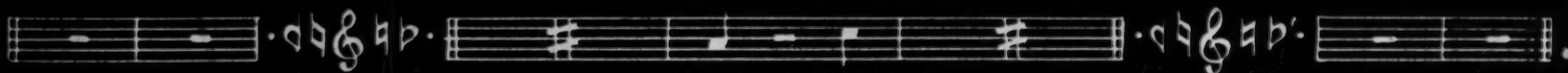
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A DIXIE—MOTHER—SWEETHEART SONG

THOSE STAR SPANGLED NIGHTS IN DIXIELANDBy LEW CANTOR, HERMAN RUBY and PETE WENDLING
A NEW IDEA RAG BALLAD THAT'S A PIPPIN

JUST ANOTHER HIT!

ALL FOR THE LOVE OF MIKEBy HARRY PEASE, ED. G. NELSON and HARRY TOBIAS
BETTER THAN "WHEN FRANCES DANCES WITH ME"

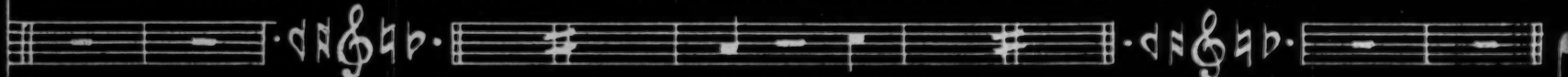
A REAL NOVELTY

WAKE UP LITTLE GIRL YOU'RE JUST DREAMINGBy LOU HERSCHER and JOE BURKE
GOING BIGGER EVERY DAY

THE NEW "WANG WANG BLUES" BY THE SAME WRITER

HOT LIPS

Featured by PAUL WHITEMAN and his PALAIS ROYAL ORCHESTRA in GEORGE WHITE'S "SCANDALS."



THE BIGGEST WALTZ HIT IN YEARS

THREE O'CLOCK IN THE MORNING

An exceptionally fine arrangement for high class singers.

All smart "dumb" acts should include this in their routine



A BALLAD OF CHARM

IN A CORNER OF THE WORLD ALL OUR OWN

By GUS KAHN and JESSE CRAWFORD

Another "WANG WANG BLUES" by
the same writers, HENRY BUSSE,
HARRY LANGE and LOU DAVIS.**HOT LIPS**

Wonderful Fox Trot rhythm and a great lyric

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DETROIT
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AL JOLSON

at the Apollo Theatre, Chicago

Just makes his audience howl singing his new novelty
song sensation

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*P. S. Orchestra Leaders—Don't overlook this jingling novelty
song hit.*

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BLUES," this is made to order for
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HOT LIPS

Get It Now! Put it in your act and see for yourself.

Mister Orchestra Leader!

Mister Dumb Act!

Mister Musical Act!

Mister and Misses Singing and Dancing Act!

DO YOU WANT AN OVERNIGHT HIT?

WE HAVE IT AND THE TITLE IS

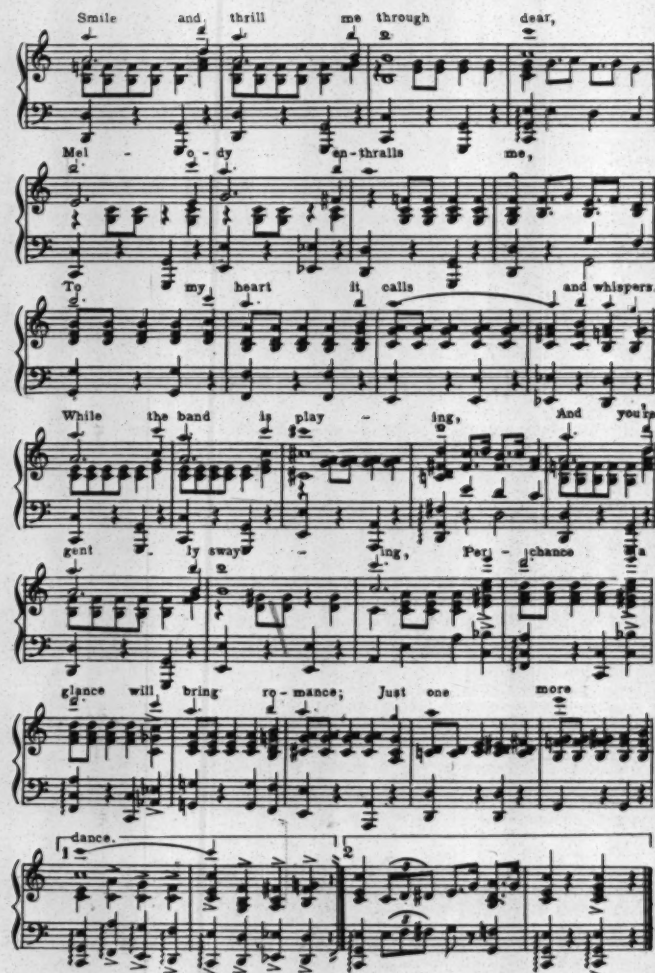
JUST ONE MORE DANCE

Every orchestra on BROADWAY and on all the side streets are playing it.

JUST ONE MORE DANCE

FOX TROT

Piano

by LOYAL CURTIS
Arr. by W. C. PollaCopyright 1922 by L. B. Curtis, Music Publisher, 1658 Broadway, New York, N. Y.
Successor to Van Alstyne and Curtis**BROOKE JOHNS at "THE TENT"**

IS SINGING IT EVERY NIGHT

IF YOU CAN MAKE IT, COME UP TO OUR OFFICE AND GET A COPY. IF NOT, DROP US A LINE AND YOUR COPY WILL BE MAILED TO YOU.

**L. B. CURTIS, Music Publisher 1658 BROADWAY
NEW YORK**

(Successor to VAN ALSTYNE and CURTIS)

PANNING THE PANNERS, OR PITY THE CRITICS

By Jerry Hoffman

There is one pastime which never is out of season. It is played indoors and outdoors, during every day of the year. It requires no rules whatsoever to play; in fact, the more disregard for rules one has, the more successful is his playing of the game. It is an art (?) which comes naturally to both young and old. No entries are barred, and no fee for entering is charged.

But wait! We made a mistake in stating that no rules whatsoever are required. There is one—and only one. But without this one, the sport cannot be indulged in. This rule is that the subject, or the object, of the game, must not be visible at the time the game is going on. It is the Great International Pastime of Panning.

Ever since three people formed an acquaintance, and ever since one of the three left the other two alone for a minute—it has been going on. The housewives who pan the absent neighbors, the parties where the first ones to leave are roasted, are but a few of hundreds of times when the sport is indulged in with the keenest delight. These cases are but natural ones.

But ah! Where is pleasure, the joy, the happiness, which compares with the thrill of ecstasy received when we get a chance to pan the one who is paid for panning?

Actors may pan other artists, producers may belittle the efforts of other producers, booking agents may slander other black-book carriers—but all unite in knocking the Critic.

The poor, lonesome Vaudeville Critic! No, not the original "Lone Wolf." Just a lamb, more sheared against than shearing.

To those, who like him, who have received good notices, he is a brilliant being, who knows his business and should be where Arthur Brisbane is today.

But to the others!

Whether or not he has ever been seen by them, whether they know he is male or female, whether they know that he is the owner of a newspaper, or a cub reporter, he can only be one of the following: a drunken sot; a degenerate; an office boy, a twenty-five-dollar-a-week reporter; a mental weakling; or—a disappointed actor!

The curious part of it all is the fact that nine cases out of ten the critic has really said nothing detrimental to the future of the actor but has really tried sincerely to aid him. He hasn't indulged in personalities, he hasn't attacked the character of the performer—he's merely tried to suggest a better angle for the performer to work on, whereby better results would be secured by the actor himself. Perhaps one out of a hundred artists appreciate this fact.

The other ninety-nine's comment, on reading a suggestion for the improvement of themselves, is generally: "That guy is out of his head. Why, I've been in the business for twenty years, and he's probably getting about thirty dollars a week to tell me, who is getting (or asking?) three hundred, what to do. He's crazy. And if I pay any attention to him, I'm crazier."

Even the head of a big vaudeville circuit is quoted as having said: "If I thought any of those thirty-five-dollar-a-week critics knew anything, I'd have them up here getting acts for me."

The probability is more than certain that if a few of these "thirty-five-dollar-a-week critics" were in booking offices the vaudeville bills would contain a great many acts which are a hundred per cent better than many now appearing.

Another familiar kick about trade-paper critics is that they have panned an act because the artist hasn't advertised in that paper. There is no sense to our stating that if a critic and an advertising man on the same paper were ever to get too chummy together, both would be fired, for the average actor won't believe the statement. The same is true, nevertheless.

The artist must realize that any idea is worth at least two thoughts, even if it doesn't seem worth trying. An actor must soon appreciate the fact that the critic is not the actor's enemy—a feeling which seems to come to the actor as soon as he steps on the boards. The sooner he ap-

preciates the fact that the reviewer is actually trying to aid him, not only to improve his material and himself, but to get him more money, the sooner will our vaudeville bills be better, more entertaining—and the firmament of stage stars increased.

However, we suppose that this attitude on the part of the artist toward the critic, is an Utopian ideal, of which we must be content to dream about, rather than think it will ever come true. Our purpose in writing this might be construed as "A Plea for the Critic."

The actor can always defend himself with a letter to the paper in which he feels he has been done an injustice. The poor Critic, when attacked, must swallow his humiliation, with his greatly press-agented "twenty-five per"-haps, and go his way, unheard, and unsung.

"HAVANA GIRL" TOURING

"My Havana Girl," a musical show produced by the Cosgrove Producing Company, associated with Gus Hill, opened on Saturday in Kingston, N. Y. Tom Williams is manager and the cast includes Elsie Leona, George A. Wood, Lee Allen, Harry Wilds, Kitty Starr and Georgia Wood.

COSTUMING FIRM SPLIT

The costuming firm of Gilbert & Bernstein dissolved partnership last week. Bert Bernstein is said to be negotiating with another well known theatrical costumer, to go in partnership with.

"HER HAPPINESS" STARTS

"Her Happiness," with Emma Dunn, was produced by George M. Gatts on Saturday night in Lancaster, Pa., and is playing at the Garrick, Washington, D. C., this week preparatory to a New York opening. The play is by Paul Wilstach and was staged by Lester Lonergan. In the cast are Sidney Greenstreet, Anne Winston, Don Borroughs, Helen Strickland, Edwin Barry, William A. Norton, Elsie Frederic, Joseph Baird, Marion Dyer, Edwin Nelson, Anna Hill, Paul Doucet, Dorothy Dawn, Oscar P. Spring, Clement O'Loughlin, Rudolpho Badalom, Marguerite Conlin and James Linhart.

George M. Gatts has three companies playing "The Unloved Wife" on tour and the Walter Scanlon company in "Maytime in Erin." Last season five "Unloved Wife" companies were out. Gatts is now a member in good standing in the Producing Managers' Association, although last season, when he made application to join, he was said not to have qualified.

"MIKE ANGELO" FOR NEW YORK

Franklyn Underwood, general manager of the Oliver Morosco Holding Company, arrived in New York from California last week to make ready for the metropolitan appearance of Leo Carrilla in his new play, "Mike Angelo." With the launching of this piece out of the way, the Morosco Company plans to follow up with three new productions, including a musical comedy in which James T. Powers will star.

FIER GOING INTO VAUDEVILLE

Norman Fier, composer and orchestra leader, is going into vaudeville with a new orchestra which he has recently formed.

BIG THEATRE FOR UTICA

UTICA, N. Y., Oct. 2.—The first step toward the establishment in this city of one of the finest playhouses in this section of the country, was taken Saturday, when incorporation papers were filed with the secretary of state, for the Criterion Theatre, to be built on the site of the Hippodrome at 125 LaFayette street. The theatre will be patterned somewhat on the style of the Keith Theatre in Syracuse and will be equally well appointed. The seating capacity will be 2,500 persons, and the location of the new house will be right in the heart of the theatrical section, easily accessible.

The incorporators of the Criterion theatre are all well known men hereabouts, most of them in the show business and the rest professional men. They are: James D. Smith of Utica, W. H. Linton of Little Falls and Utica, Frank A. Empsall of Watertown, and William Rubin of Syracuse.

Mr. Smith has been elected mayor of Utica on three different occasions, and also was formerly state tax commissioner. He is now vice-president of the National Surety company of New York.

Mr. Linton is owner of the Hippodrome Theatre in this city, the Linton and Hippodrome Theatres of Little Falls, and until recently was owner of the Richmond Theatre at Little Falls. He has had thirteen years' experience in moving pictures.

Mr. Williams has been practicing law in this city for the past eight years. He was formerly United States District Attorney for the Northern District of New York, and was a candidate for Congress in 1918.

Another theatrical man among the incorporators is Mr. Empsall, who is owner of the Avon Theatre in Watertown, a house of 2,284 seats, the Strand Theatre of Watertown and the Grand Theatre in Johnston. He is a large owner of real estate in Watertown, Oswego and Massena.

Mr. Rubin has also had theatrical experience, having been allied for many years with the Shubert interests in the capacity of attorney, and represented the Shuberts in Syracuse from the outset. He is director of one of the largest banking institutions in Syracuse, a director in a large steel company, and a large owner of real estate in that city.

The new company will be incorporated for 5,000 shares of preferred stock, and 8,000 shares of common stock, with a par value of \$100 on the preferred.

Approximately \$1,000,000 will be expended by the Criterion Theatre corporation in making the house everything that an up-to-date theatre should be. No expense is to be spared for every possible convenience to the public and theatrical folk playing the house. When completed the builders believe that the Criterion will be the most handsome theatre in the western part of the state.

CONVICTED ON DRUG CHARGE

John Paul Jones, actor, living at No. 1 Columbus avenue, was arrested last week charged with the possession of drugs. The arrest was made at an apartment in West Seventy-second street, and Mrs. Stella Gordon, who said she lived in this home, was also arrested on the same charge. A small quantity of what is alleged to be morphine was found on Jones and the woman, according to the police.

Jones, who is also a playwright, appeared on Broadway in "Scandal," "The Penalty," "Within the Law" and "In the Hands of the Potter."

The arrest of the two was made by Deputy Police Commissioner Carleton Simon, Detectives Bernard Boylan, William Cotter and John O'Brien, and followed a search which was made by the police for the daughter of a wealthy Boston family, who had asked the New York police to look for her, believing she had fallen an addict to narcotics. Jones asserted that he knew the girl sought, but did not know where she was now, according to Dr. Simon.

On Monday Jones was found guilty of possessing drugs. Jones denies selling drugs to anyone, but was told that the charge against him was made because of his possessing them.



TRADO TWINS

Now being featured with EDITH CLASPER in "MAID OF THE REALM"

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B. F. KEITH

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THE WESTERN VAUDEVILLE MANAGERS' ASSOCIATION

"The Service That Serves"

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STATE - LAKE THEATRE BUILDING

CHICAGO, ILL.

PATRONIZE PAUL SPECHT MUSIC

THE VERY LATEST IN DANCE MUSIC

Rhythmic

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Syncopation

Now available for all social functions—acts, dances, dinners, weddings, receptions, etc. ORCHESTRAS of merit—MUSIC that is distinctive—MUSICIANS carefully selected—SERVICE unequalled.

PAUL SPECHT ORCHESTRAS

1591 Broadway, Hilton Bldg., New York City

Telephone: Bryant 3845

BOOKING ACTS FOR PANAMA

Hector Downe, general manager for the M. L. Kelley Enterprises, Inc., which operates a chain of cabarets in Panama, is in town this week scouting novelties and pretty showgirls for his various enterprises. He has been making his headquarters at the Harry Walker office in the Astor Theatre building, and sails back on the *Santa Ana* on October 5.

Among those whom he has signed for his revues and who will accompany him back are the Thornton Sisters, Carlton Sisters, Viola Cavanaugh, Dixie Gordon, Fanny Albright, Marjorie Sweetser, Lee Rubens, principals; and Bobby Merritt, Ethel Young, Betty Fossert, Isabelle Clarke, May Banora, Irene Lane and May Lang, choristers and show girls. In addition Mr. Downe has booked several dance orchestras, including the Tokio Five.

Panama is overshadowing the Bermudas as a winter resort, according to Mr. Downe. The tourist population has greatly increased within the past few months and they are demanding the best obtainable in entertainment and dance music. This condition results in Mr. Downe having been commissioned to New York to look over and bring back new features.

"Panama is enjoying a new era of prosperity, consequently business in the cafes and entertainment places is big," said Mr. Downe yesterday. "We are able to give an act a minimum contract for four months, and if it is an exceptionally clever one that strikes a popular note with our patrons we can retain them longer. We have held some for two years."

"There has been a great deal said about the moral conditions of Panama," he continued. "Except for having no dry law, things are just as quiet and orderly as they are here. To be sure we have our slum section, but even that is not any worse than that of any big city."

"One feature that will stagger the American tourist is the fact that Rolls Royce and Fiat cars are used exclusively for taxi service and one can ride quite a distance for fifteen cents."

Mr. Downe added that he will make the trip three times a year in order to keep his entertainment places up to date.

BERG ON INSPECTION TOUR

Harold Berg, general press representative for the Affiliated Theatres, playing Shubert Unit shows, left last week for a tour of inspection over the circuit. Mr. Berg will direct special exploitation stunts and otherwise familiarize theatre patrons along the line with the unit shows.

During Mr. Berg's absence Bernard Sobel will handle the publicity affairs of the New York office.

NAN HALPERIN OUT OF "SPICE"

Nan Halperin retired from the cast of the Armand Kaliz-Jack Lait musical revue, "The Spice of 1922" in Philadelphia last week, and will go to Bermuda for a rest, prior to entering vaudeville with a new song cycle.

The "Spice" show has been booked into the Boston Opera House on October 9 for a run.

TO SELL HOME FURNISHINGS

Mrs. Sidney Drew, in giving up her residence in this country for the time being, has announced the sale of the furnishings of her Park avenue and country homes, to be conducted by Augustus W. Clarke at 42 East Fifty-eighth street next week. The items include antique pieces of the twelfth century formerly in the collection of Charles M. Schwab.

Mrs. Drew has contracted for a six-months' appearance in vaudeville, following which she will fulfill an eight-week engagement in London.

Marjorie Kummer, daughter of Clare Kummer the playwright is appearing in "Pomeroy's Past," the new Sam Harris play which is at the Garrick Theatre, Philadelphia. She is in her teens and made her stage debut in this piece.

WAR ON U. S. JAZZ PLAYERS

Importation in London of Broadway jazz orchestras by hotel and cafe proprietors there has precipitated an Anglo-American musicians' war.

Banking on a heavy winter dancing season, hotel managers have imported five American orchestras, each specializing in highly syncopated jazz music of the trick variety. British musicians, many of whom are out of employment, immediately set up a noisy protest and even petitioned the government to bar the American musicians. They are now organizing the war veterans in an effort to boycott hotels who hire American jazz orchestras. However, restaurant managers claim the public demands American musicians.

Aunt Jemima recently with George White's "Scandals" is going into vaudeville with a nine piece band.

FORTUNE FOR PLAYWRIGHT

Avery Hopwood, the playwright, has found reading the public pulse and supplying its entertainment a highly profitable venture. His recent success, "Why Men Leave Home," has caused any amount of speculation in theatrical circles as to length of run and the amount of royalties it will pile up for the author.

Since Hopwood and his plays are being discussed, it might be well to recall that he has already received \$339,000 from "The Bat." This, in addition to his earnings from previous plays, makes him pretty near the richest of playwrights. A list follows, tabulating his royalties from past successes:

"Gold Diggers".....	\$236,000
"Fair and Warmer".....	229,000
"Nobody's Widow".....	110,000
"Seven Days".....	110,000
"Ladies' Night".....	96,000
"Spanish Love".....	87,000
"Judy Forgot".....	69,000
"Girl in the Limousine".....	52,000
"Sadie Love".....	39,000
"Our Little Wife".....	36,000
"Clothes".....	22,000
"This Woman and That Man".....	12,000
The total is \$1,437,000.	

"JONESES" SHOW OPENS OCT. 12

"Keeping Up With the Joneses," produced by the Acme Producing Company, associated with the Gus Hill offices, will open on October 12 in Easton, Pa. In the cast will be Robert Lalonde, the Barnes Twins, Mlle. Florrie, Beatrice Harlow, Leona Woodworth and others.

The Gus Hill offices have only four shows out this season, where last year ten were on tour. Two "Bringing Up Father" companies, one "Mutt & Jeff," and the George Evans-Gus Hill Minstrels are those now playing the one-night stands.

EASTMAN CO. LOSES SUIT

ATLANTA, Ga., Sept. 30.—The Southern Photo and Material Company, of this city, in its suit against the Eastman Kodak Company, was awarded damages to the amount of \$23,743.98 and attorney's fees of \$5,000, in the Federal District Court.

The suit alleged violation of the Sherman anti-trust law covering a period 1910 to 1914, during which time the local company complained the Eastman Kodak Company tried to put out of business a number of Atlanta photographic supply houses.

MERTON CAST COMPLETE

"Merton of the Movies," dramatized by George S. Kaufman and Marc Connelly from the story by Harry Leon Wilson, opens at the Montauk Theatre, Brooklyn, on October 9. In the cast are Glenn Hunter, Florence Nash, Gladys Feldman, Romaine Callender, J. K. Murray, Edwin Maxwell, John Webster, Lynn Pratt, Lucile Webster, Bert Melville, Edward C. Favor, Clara Sidney, Alexander Clarke, jr., Tom Hadaway, Albert Cowles and Billy Janney.



FRANKIE and JOHNNIE

Formerly

LEW KEENE and FREDERICK JOHNSON

with Jean Bedini's "Rockets" (Columbia Wheel), Season 1922-23. Direction—Harry Bestry.

CONTRACT UPHELD

For the first time since 1804 a case involving the antiquated "Master and Man" Act was tried in a New York City court last week, when Miss Mary Astor, motion picture actress, was legally indentured as the apprentice of Harry Durant, an official of the Famous Players-Lasky Corporation.

Miss Astor's name in private life is Lucille Langhanke, and she lives with her mother at 44 West 10th street. According to the story told by Mrs. Langhanke, Mr. Durant took Mary Astor as an apprentice, in private capacity, his corporate connection preventing from acting openly as the girl's agent or manager. Therefore, the girl's mother says, Durant, out of his experience as a lawyer, suggested that she sign an apprenticeship indenture to him, whereby he was to instruct Miss Astor and to provide employment for her as a motion picture actress until she began to earn a salary of more than \$100 per week. Then, the indenture provided, Durant was to receive 25 per cent of all salary over \$100.

Mrs. Langhanke explained the indenture was signed by the girl's father, who thought it was only a regular form of managerial contract and who believed that the connections of Mr. Durant with the Famous Plays Company would provide employment for her and opportunities for the girl. So far as the instruction end of it was concerned, Mrs. Langhanke said, her daughter had had previous instruction in dramatic technique and pantomime before being presented to Durant. The only instruction Durant had been known to give the girl was on one occasion when he said to her, while seeing a film, "Lucille, don't blink your eyes." "And for that," continued the girl's mother, "he feels that he is entitled to 25 per cent of \$900 per week which comes as a result of a \$1,000-a-week contract that has been offered the girl. Practically one-fourth of her salary, until she becomes twenty-one years of age." Miss Astor is now seventeen years old. It was for this reason that the application was made for the cancellation of the agreement on the grounds that it was simply an agency contract with a minor and subject to cancellation, Justice McCook ruled, however:

"The contract under consideration is on its face an indenture of apprenticeship, reasonable in effect and in form complying with the statute." The justice pointed out that the only way to obtain cancellation of the agreement would be to prove that Mr. Durant was not qualified to instruct in "the profession."

THEATRE CO. SUES LEE SHUBERT

Lee Shubert was sued last week by the Capitol Theatre Co., Inc., of Springfield, Mass., in the New York Supreme Court for \$3,405 alleged to be due upon a promissory note he endorsed which had been delivered by the Shubert Advanced Vaudeville Co., but not paid. The Capitol Theatre was supposed to become a part of the Shubert Vaudeville Circuit, and the note is said to have been given in lieu of cash for an advance payment, according to the terms of the agreement, which did not come through, the theatre not being played by the Shubert units this season.

The note in question was made to the Springfield Theatre Co., Inc., which endorsed it over to the plaintiff concern, on November 7, 1921, payable in six months after date.

Lee Shubert last week obtained an order from Justice Wasservogel which gives the Capital Theatre Co., Inc., twenty days to pay \$250 into the court or put up a bond for that amount, which will be used to cover court costs in the event the suit is decided in favor of Shubert. Application for this order was based on the fact that the plaintiff company is a Massachusetts corporation.

NOT MARRIED BEFORE

Lola Girlie, wife of Senia Solomonoff, with whom she is at present playing in vaudeville, was never married before. It was erroneously published that she had been married before.

SHERMAN HAS ORCHESTRA NOVELTY



MAURIE SHERMAN

Maurie Sherman, who with his orchestra is playing at the Randolph Gardens, Chicago, has successfully solved the oft-repeated complaints of dancers and people who come to the Randolph to hear his music, that they do not know the names of the various selections which he plays and that consequently they are unable to purchase copies of the numbers they happen to like, because when going to the stores they do not know what to ask for.

They say that they are able to get the very popular numbers because after hearing them played continually they learn from various sources the names of them but are completely at sea in regard to new numbers.

Sherman directly before his orchestra, in full view of his audience has a stand upon which a sign 22 inches wide by 15 inches high is displayed. This is painted in blue and white. The background of the sign proper is blue and in white letters thereon, in the upper half is printed "Maurie Sherman and His Orchestra Now Featuring." Below this is a space into which is slipped a slide 7 inches high by 20 wide painted similar to the rest of the sign and bearing the name of the number which at the time is being played. With the introduction of each selection its name is slipped into the space and the audience knows its title before the opening bars are played.

The idea is an excellent one and Mr. Sherman has received many compliments from people who have praised him for thoughtfulness in solving a matter which has long puzzled them.

Leaders would do well to follow Mr. Sherman's idea which in the picture reproduced herewith gives a clear idea of his manner of acquainting his public with the numbers he features.

There is a queer feature in connection with popular music and that is that everyone wants to know the name of every piece heard.

PLAYED OLD ROLE AGAIN

An exceedingly unusual incident occurred when "Smilin' Through" was presented the week before last by the Corse Payton stock company at Keeney's Bay Ridge Theatre when the leading man was taken suddenly ill on Monday morning and another actor hurriedly engaged to take his place, played the Monday matinee without even meeting any of his co-players excepting the leading lady.

Jack Rosely was the actor who was suddenly taken ill at the Monday morning rehearsal. The manager telephoned the Selwyn offices, which produced "Smilin' Through," and was told that he might be able to get Lawrence Grant, who had played the part with Jane Cowl. Although Grant had not played the part for a year and a half, he arrived at the theatre at two o'clock in the afternoon, made up and walked on the stage, playing the show almost perfectly, and thus saving the management from calling off the show.

SHOWS FOR HAVANA

Harry Walker has staged a tabloid called "The Broadway Bathing Beauties," which will be shipped to Havana for a run of ten weeks. The act has been booked for the National Theatre there as a special feature for the racing season.

Among the principals are Dorothy Edwards, prima donna; Marlene De Launey, dancer; Aimee Le Mar, soubrette, and Jane Davies, ingenue. The chorus bevy includes Anna Reese, Rose Brumm, Nellie Bergere, Norma La Rue, Vera Bradley and Leila Bradley. Eugene West will go along as business manager.

BROCKTON FAIR OPENS

BROCKTON, Mass., Oct. 3.—The annual Brockton Fair, one of the biggest in the country, opens this Tuesday, running the balance of the week. Special trains after the day and night shows will be run back to Boston, Providence, Taunton, Fall River and New Bedford. The exhibits this year include a big style show and radio show. A number of vaudeville acts are on the program.

Maurie Sherman
- and his Orchestra
Now Featuring
"TOOT-TOOT-TOOTSIE"

SHERMAN'S NOVEL SIGN

NEW SHOW FOR MARGIE

CHICAGO, Ill., Oct. 2.—Marjorie Rambeau will close in "The Goldfish," after its run at the Studebaker theatre, and is expected to open shortly in a version of Henry Bataille's "The Wedding March," rehearsals of which will start soon. Three playwrights have made adaptations of the French play and Miss Rambeau will select that which she considers the best work.

The Wainwright Sisters are appearing with the "Spice of Life" show in Syracuse and Utica this week. The girls are a big hit in the piece which is doing a good business.

LILLIAN GISH LEAVES GRIFFITH

Lillian Gish, the motion picture actress who has been identified with D. W. Griffith productions for a number of years, has gone over to Inspiration Pictures. Miss Gish is the second Griffith star to cast their lot with Inspiration, Richard Bartholme having been the other.

Her first picture under the new management will be "The White Sister," which will be made in Italy and directed by Henry King.

Adelaide & Hughes are this week headlining the bill at the Maryland Theatre, Baltimore.

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In A Corner of the World All Our Own

Words by
GUS KAHN

Ballad

Music by
JESSE CRAWFORD

Valse Lento

mf Spring-time sings a gold-en song Or
Some-times wait-ing seems in vala, I've
sun-shine and ros-es and love, Tho' clouds fill the sky they'll roll a-
wait-ed so long, dear, for you, Still hope bids me say I know that
way bye and bye, And sun-beams will smile a bove.
love finds a way, And day dreams will all come true

CHORUS *Tenderly*
In a cor-ner of the world, We will build our home, sweet
home, Down a white wind-ing road to a rose-cov-ered nest, Ev'-ry
ev'-ning I'll hur-ry to one I love best, Far a-way from ev'-ry
care, We will live for love a lone, While the
rest hur-ry by We will live you and I, In a cor-ner of the
world all our own In a own

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Direction—MESSRS. SHUBERT
WINTER GARDEN, New York

DAY AND MALIDA

Theatre—Jefferson.
Style—Singing-dancing.
Time—Twelve minutes.
Setting—In "one."

Colored team, man and woman, doing a fast and neat little routine of songs and dances. The man has excellent stage presence and sells his stuff well. His partner has a good voice and appearance, but apparently needs more work to bring out her best talent. It would also help if she affected more of a jazz style to her material.

They open in "one," with a song, followed by a few steps. The man then did a single, doing some fine soft-shoe dancing, with some descriptive talk about the different steps he was doing, such as imitating a snare drum, a preacher stepping out to a chicken dinner, and meeting the girl on Sunday morning.

At the conclusion of the man's dance the girl entered through the satin curtain, clad in a burnt orange colored costume, with hose and head gear to match. They sang a published number, doing a double version of it, and she followed the song with a dance. The man returned, with a bit of patter, and they closed soon after with another song and dance, full of pep, making an excellent finale.

M. H. S.

NEW ACTS

CHLOE

Theatre—23rd Street.
Style—Songs, talk and musical.
Time—Fifteen minutes.
Setting—In "one."

This is a two man blackface offering. They open with a double number, after which one of them gets away and the other strums a guitar and sings two numbers in a falsetto voice. The other chap comes back as a wench and they go into a routine of talk that is rather weak. The straight plays the piano, while the comic puts over a popular number in good style, after which the straight man again strums the guitar and they sing a medley composed of some old time coon songs and a few popular numbers. For no reason at all they forced an encore.

The act is weak and lacks a "punch." The costume worn by the comic as the "wench" is good looking. The talk did not get anything at the performance that the act was reviewed. Chloe is supposed to be the name of the "wench." The act might get by in some of the small time houses.

S. H. M.

MILDRED EMERSON

Theatre—Jefferson.
Style—Singing.
Time—Ten minutes.
Setting—In "two."

Miss Emerson is a large woman of the prima-donna type who, seated at the piano, sang a pleasing cycle of songs. She has an unusually fine soprano voice which she knows how to use.

Her opening number was "Three O'clock in the Morning," followed by a medley of old time ballads, mostly Irish classics. For an encore she sang a rollicking classical selection, reaching some very high notes. The applause certainly warranted the singing of another song at least. She is billed as a "Society soprano favorite" and probably has done most of her professional work entertaining that social circle.

M. H. S.

JOHN AND ELLA BURKE

Theatre—State.
Style—Club swinging.
Time—Eleven minutes.
Setting—In one.

This is a neat little offering, which, in the first spot, before a small first-show audience, finished to an unusual volume of applause. John Burke, who does most of the work, is a youthful person who opens the act with the singing, in fair voice, of a popular number. He is then joined by his partner, who brings him three Indian clubs in a suitcase. With these clubs he goes through a routine of juggling which is done without a miss. Burke is also a dandy buck dancer and he demonstrates his ability in both dancing and juggling by doing them simultaneously. The act closes with a brief moment of club throwing by both performers.

H. E. S.

WILSON AND McEVOY

Theatre—Regent.
Style—Talking and songs.
Time—Fifteen minutes.
Setting—Special, in "one."

These two men have a corking vehicle in "Regular Pals," which gives Searl Allen credit of authorship. The drop shows two offices, one a newspaper office and the other an advertising agency. McEvoy is a newshound, who fears he is to be shaken out of a job by the announced efficiency sweep in his office. He appeals to his friend, Wilson, who runs an advertising agency, to toss him a life-line in the guise of a job. The talk is carried on over telephones and is punctuated with any number of laugh-compelling gags and breezy lines. When it's all settled that Mac is to invade advertising, they come before the drop and go into their songs.

The act can get across by its novelty. The men are excellent types for their respective roles, and with their ability to put over their songs, there is no reason why this act shouldn't make good on any bill.

E. J. B.

"FLASHES IN SONGLAND"

Theatre—Twenty-third Street.
Style—Singing.
Time—Twenty minutes.
Setting—Full stage, special.

The act opens with a special silk drop in "one," with a girl announcing that the entertainers intend to give a series of excerpts from well-known musical comedies, an intention that is not strictly adhered to. The act is composed of three men and two women, dressed well and presenting a refined appearance.

In full stage the quintette sing "Shubert's Serenade," followed by an operatic solo. One of the men sings "O Sole Mio" effectively in a pleasing tenor voice, and this is followed by "Macush-lah," a male duet.

The act closes with a very strong finale.

E. L. M.

Oliver Wallace

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CHICAGO VAUDEVILLE SHOWS

GARRICK
(Chicago)

A capacity house welcomed Eddie Nelson in "Echoes of Broadway," the Shubert unit revue, at the Garrick last Sunday night. "Echoes of Broadway" is a revue without a story, just reason enough to give Bobby Nelson an opportunity to furnish plenty of comedy, which he does, but he has excellent support throughout. There are eight scenes. The opening is a drug store, which is programmed as a "prescription shop." Nelson is very funny in this scene, with Irving, as the proprietor, working straight for him.

Nip and Fletcher follow with an eccentric dance which goes over big. A clever little bit is done by Ethel Davis, costumed as a hold-up girl, singing "I Want a Man," with Nelson injecting comedy stuff that made the audience howl.

Miss Davis's characterization of this number was excellent. Scene after scene then followed, with Henry Stremel singing two numbers. Virigina Anno sang "China Sea," which gave the chorus bevy their inning in some rather attractive Oriental costumes. Nelson followed with "The Nelson Crawl." The Murray Sisters, in old-fashioned costumes, pleased immensely with their songs. One sister sang "When You and I Were Young, Maggie," while the other harmonized with a counter melody, which got over to good results. Nelson, Ethel Davis and O'Hay did a comedy scene on the eternal triangle. Then Nelson, to fill in a wait, did an Arab dance in the last scene. In this number the chorus represent jewels, giving them an opportunity to display some original and gorgeous costumes. Throughout the revue, Nelson worked hard, and he is on the stage most of the time. One of the funniest scenes is his encounter, as a painter, with Ethel Davis, who is a "vamp."

Irving O'Hay is an excellent straight man for Nelson. These three carry the show along.

The vaudeville portion of the bill was very good and hit the mark. A novel prologue made a splendid opening number. Tom Nip and Lew Fletcher followed with some remarkable dancing that brought down the house. Evangeline and Kathleen Murray, in song offerings, garnered their share of applause. The Five Jansleys' three men and two midgets, did some clever acrobatic stunts with speed and showmanship that nearly stopped the show. Ethel Davis was a real treat with a splendid collection of exclusive song stories. Few singers can use a pause with so much meaning as Miss Davis. Her little song poems were classics. Nelson and O'Hay, in some of their sure-fire vaudeville stuff, closed the first half, which was splendid.

C. A. R.

MOVED TO NEXT TO CLOSING

Harry Burns, of Harry Burns & Co., on fourth at the Palace Theatre at the first show on Monday was moved on Monday night to the next to closing spot on the bill.

MAJESTIC
(Chicago)

Mack and Brantley opened the bill on Sunday afternoon with stunt roller skating. The couple are clever performers and their work showed the result of long and tedious training.

Monroe and Mae won their way into the hearts of the audience with a clever line of chatter and songs. The hotel scene in the act was well handled.

"Thayma," the miracle man, followed with his act of mystery. It is a clever offering in which he controls a dummy by wireless. The dummy walks about the stage, conducts the orchestra and does numerous other things. In fact he does almost everything except talk. It is a clever act and leaves one wondering how it all happened.

Casson and Klem do a clever turn of singing and piano playing. The vocal number of the act does a lot of unnecessary calisthenics, but aside from that the act was put over in good shape.

Christie and Bennett, two boys with a good line of talk and a clever way of delivery, put the act over for a hit.

Batchelder Vert and company, in "Let's Go," a laughable Pullman car travesty, furnished the comedy of the bill. The act takes place in a Pullman car and many funny situations arise which are well handled by a capable company. The act went over strongly on the Sunday afternoon showing.

Dave Manley monologued his way into popularity with his talk on Nationalism. He possesses an abundance of personality and this, combined with some clever material, well handled, made of him a show stopper.

George and Mae Lafeyre closed the bill with some artistic dancing that held the audience in until the finish. H. A. R.

PALACE
(Chicago)

Vaudeville patrons would have to go far to find a better entertainment than the Palace offers this week. It is chuck full of good things. Although only eight acts are programmed, there are nine on the bill.

Zelder Brothers, in amazing feats of contortion, opened the bill. They use a lot of conversation that could easily be omitted, as their work brings all the applause they deserve and they got a lot of it this afternoon.

Cervo and Moro, as two Italian street musicians, with accordion and violin, have a good selection in their repertoire. Moro carries his comedy a little too far, which takes away from the act. They are good enough musicians to put their act over without the comedy.

Conroy and Lemaire, reunited, are offering "The Sharpshooter." This is the same act that Lemaire did with the late Bert Williams in the "Ziegfeld Follies" of 1919. The act is an excellent piece of hokum.

and Conroy, with his squeaky voice and expression of abject fear, gets out of it all the comedy possible. Lemaire is one of the best straights in the business.

Earl Hampton and Dorothy Blake worked hard for their laughs, but were in a difficult position following an act replete with laughs. The act seemed to have something lacking, just missing being what it should be.

Allan Rogers and Lenora Allen were a treat with songs. Rogers handles his numbers in a very finished manner, his enunciation being excellent and his voice most pleasing, while Miss Allen also puts over her songs in a very acceptable way. They deserved all the applause they received.

Mr. Lou Tellegen, as he is billed, presented his condensed version of "Blind Youth." His acting was magnetic and his audience followed every move. His supporting cast is good.

Trixie Friganza was the big hit of the bill. With her "Little Bag o' Trix" she had them begging for more. Her comedy seems more brilliant every time this reviewer sees her. Her material is very good and she puts it over as only Trixie Friganza can.

George Lemaire made his second appearance of the afternoon in another act taken from the Broadway Revues of several years ago. This is called "The Dentist," and was done by Lemaire and Eddie

Cantor in "Broadway Brevities." Joe Phillips plays the patient very well. The act is full of laughs and Phillips gets them all.

Bob Anderson and his polo pony was an excellent closer. His horse has almost human intelligence, and the Palace patrons enjoyed it enough to remain to the end.

L. T. O.

"FOLLIES" GIRL WEDS

Muriel Manners, a former "Follies" girl, was married on September 19 at Port Chester, N. Y., to William Trumbell Thomas, son of William R. Thomas, a wealthy New Yorker. The couple are living at the Hotel Plaza. Miss Manners is a descendant of Ada Isaacs Menken, famous actress, who created a sensation before the Civil War in the role of Mazeppa.

WHERE IS ISABEL WHITFORD?

The address of Isabel Whitford, who several years ago did a serpentine dance in vaudeville, is wanted by Washington attorneys. Miss Whitford was last heard from in Chicago, but for several years her whereabouts have been unknown. An estate in which she has an interest is to be closed and her address is necessary to complete the transaction. She is said to be a beneficiary to a considerable amount in the estate.



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SAID
SEE WHAT
THE CLIPPER,
BILLBOARD AND

WITH
JAZZ BABIES

GLADYS STOCKTON

SOUBRETTE

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HOWARD E. PADEN

Juvenile Straight with Cain and Davenport's "Mimic World"

Columbia Circuit

NEW ACTS AND REAPPEARANCES

MABEL McCANE AND CO.

Theatre—Jefferson.
Style—Novelty playlet.
Time—Thirty-eight minutes.
Setting—In "one," "two" and "three."

The present vehicle used by Miss McCane is along the same lines as the one she was seen in last season. Instead of gypsies being the characters, in the new offering they are varied, and certainly the most villainous-looking lot that ever fell out of an airplane. No wonder the plane couldn't stay up in the air. Practically the same climax as marked last year's act is used and the same theme song, "Will o' the Wisp," is used in pretty much the same way.

As an act intended for places other than New York, it could be used to excellent advantage as propaganda for the benefit of girls who may have intentions of running away to the wicked city, and so evade the terrible experience of singing in a big cabaret where old men pay five hundred dollars to a dancing partner for an introduction to the lady for no good purpose; or evade the fate of an artist's model, who is almost attacked by the artist and rescued in the nick of time; or escape the fate of the happily married woman who is disgraced and sent away from her home and baby because a woman next door had a lover who dropped dead of heart disease and who paid two men money to drop the body in the house next door so that it appears he died there, etc.; or worse yet, work hand in hand with a gambler whose resort trims 'em all and they go out and shoot themselves on the doorstep.

It all seems unreasonable, and needlessly libels the city of New York and some of its people. Things like that might happen, but hardly the way it is done by Miss McCane and company, the exaggeration being too much for intelligent patrons of a theatre.

To be sure, the whole thing is merely done to show what the boy's sweetheart might walk into if she went to New York, according to his ideas, but the scenes are enacted on the stage, nevertheless.

The act opens in "two," with a bit of scenery on the drop depicting the coast of Florida. Several men drop out of a plane, or are forced to make a landing, and come on the scene. The girl, whose father keeps a lighthouse seen in the distance, happens along and they all like her very much. Jack O'Lantern, the girl's sweetheart, does not think much of the girl wanting to go to New York and the willingness of the men to take her there, although it was she who first suggested going there. The scenes that follow are the boy's or men's version of what would happen to the girl if she went there. One of the men is supposed to be a cabaret dancer, the other a gambler, another an artist and the other one is a fair sort of citizen, but he didn't stand for his wife when the papers came out and said she was the mistress of the man found dead in her house, though she was entirely blameless. To go into further detail and describe certain bits of dialogue and business would seem as though the act were being ridiculed.

M. H. S.

ETHEL KELLER AND CHUMS

Theatre—Jefferson.
Style—Singing, dancing, musical.
Time—Ten minutes.
Setting—In "one."

Miss Keller is a versatile artist, singing and dancing equally well and with considerable pep. The "Chums" are a boy and girl, one playing the saxophone and the other the piano, accompanying Miss Keller for the most part.

All of Miss Keller's songs and dances went over very well, her voice and style being excellent, and the closing buck and wing dance put the act across in no uncertain manner. The turn is staged attractively and all the routines are effective.

M. H. S.

THREE HAMEL SISTERS

Theatre—Coliseum.
Style—Instrumental and singing.
Time—Fourteen minutes.
Setting—In one (special).

The Hamel Sisters offer a pleasing novelty which can fit nicely into the average bill. The three appear in short frocks and hair-ribbons, apparently being no older than fourteen.

Most of their work is instrumental, being done with cornets and a trombone. They offer some vocal work, including harmony singing, and one solo. The harmony is very good, their voices blending together nicely, and one or two more numbers sung together, would not harm the act. The solo is a "Baby Doll" number done by the smallest of the three.

They have selected their numbers well, and arranged them effectively. One of the girls, a very pretty blonde, does a trombone solo with "Swanee River Moon," to good results, and the trio numbers, in which her sisters both play cornets, is very well done. All are pretty, and pass for the "kiddie" type nicely. They'll find it easy to please audiences.

G. J. H.

FID GORDON

Theatre—Coliseum.
Style—Talk and violin.
Time—Twelve minutes.
Setting—In "one."

Add to the thousands (or is it millions?) another juvenile who appears in vaudeville to tell audiences of how hungry, beautiful and dumb, is his sweetheart. Yet, Fid Gordon opened in a way that was different, by stalling on his violin, going into an opening song, vocally, and finally playing the instrument. His first few words of talk were about the many chaps who appear with a violin and tell about how hungry and dumb the girls are, giving the impression that he wasn't going to do anything of the sort.

The relief of the audience was just becoming noticeable, when suddenly Gordon was in the same rut as the others. His girl alas! was also dumb, beautiful and hungry. And it may be a coincidence, but the fact remains that Fid Gordon knows the same girl Harry Tighe has been acquainted with for years. For they both have the same telephone number, "Broad 8888." Gordon echoes the statement of Harry Tighe in saying, "I'll say she did." Gordon might have known enough to keep away from her, "cause Tighe has been warning audiences for years about her.

Gordon also does quite a bit of violin work, in addition to his talk bit, and shows a decided fondness for the E string. In fact, one would think that was the only one on his instrument. However, Gordon really can play the violin, and does some trick work with it which is very effective. He'll do nicely in the better houses, on early.

G. J. H.

CARLISLE & LAMAL

Theatre—Fifth Avenue.
Style—Comedy.
Time—Eleven minutes.
Setting—In "one" special.

The man in this act is the possessor of a tall, thin, angular figure, and it is this ungainliness which the act gets its alleged humor from. The woman is a stoutish person, playing the part of a society newspaper reporter come to interview the famous college athlete. For a college athlete the man presents a rather old appearance. The special drop depicts a boat-house and landing, before which the "athlete" is discovered practising on a saxophone. The woman sings one special song in fair voice. The talk is slow and the greater part of it is unfunny.

H. E. S.

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BUT
WATCH
ME GROW

JACK CARLSON

JUVENILE

WITH
SMILES
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"BANCO" LIGHT AND PLEASING COMEDY AT THE RITZ

"BANCO," a comedy in three acts, from the French of Alfred Savoir, adapted by Clare Kummer. Produced at the Ritz Theatre, Wednesday evening, September 20, 1922.

CAST

Charlotte Lola Fisher
Porter Hall Higley
Louis Edward G. Robinson
Baron Henri Delignieres... Francis Byrne
Julie Alice John
Georges Dalou Robert Strange
Feydal J. Malcolm Dunn
Count Alexandre de Lussac ("Banco")
Alfred Lunt
Baroness Delignieres... Charlotte Granville

"Banco" has all of the earmarks of a successful comedy, being original and full of pep to the point of boiling over. Added to the French author's excellent plot and fast-moving story is the keen and delightful touch of Clare Kummer, whose good taste may be depended upon. To their fine play the cast does ample justice, Alfred Lunt, Lola Fisher, Francis Byrne and Charlotte Granville leading the players in their efficient work.

The story concerns one reckless Alexandre de Lussac, who stands in at the Casino for two or three days at a time and gambles for all he is worth. In time his habits drive his young wife to the point of leaving him, although she admires him, and still loves him, of course. Just about the time the young wife is preparing to marry again, the former husband arrives at her house incognito and determined that there shall be no wedding, unless it is he who does the marrying. Therefore among other things he sets the house on fire, which drives the intended groom and rival away. After that there is a card game between the ex-wife and husband, the former playing for her freedom. Alfred loses all rights and privileges, and all material wealth, both her high regard for him. So, when Alfred is duly humbled at the proper time when there should be a happy ending he flits into her arms, never more to dally by the wayside. Outside of the first act, the action is fast enough and there is considerable comedy as well.

The piece has been handsomely mounted and well staged. As mentioned above, the cast did unusually well, especially when called upon to do things that were not demanded of them in their past performances. Lola Fisher was as attractive as ever, and after the first act, which had spots that did not ring true, she did all that could be asked of her. Alfred Lunt is about the best actor for such a role and did his part without many of the little unnecessary touches employed in other shows. The rest of the cast lived up to their usual efforts.

OKEH OCTOBER LIST

The October list of Okeh Record includes nine popular numbers, all dance records. They are 4644 "Blue Jeans"—"Just Another Kiss," 4641 "My Honey's Lovin' Arms"—"Whenever You're Lonesome," 4622 "Ku Ku" (Orchestra and baritone solo); 4648 "Nobody Lied"—"The Sneak," 4649 "Wake Up Little Girl"—"Soothing," 4650 "It's up to You"—"Kicky-Koo," 4639 "Keep on Building Castles in the Air," 4640 "Coo Coo"—"Building Love Castles," 4647 "I'm Just wild About Harry"—"Deedle Deedle Dum."

Calvin Thomas and Marie Curtis head the Jesse Bonstelle stock company which opens in Detroit next Monday.

"MARY STUART" OPENS

LONDON, Oct. 2.—John Drinkwater's dramatization of "Mary Stuart" opened at the Everyman Theatre last week, on September 25. Miss Cowie appears in the title role. Miss Cowie in private life is the wife of John Hastings Turner, the well-known playwright.

"MOLLY DARLING," AT THE LIBERTY, IS CLEVER AND BRIGHT

"MOLLY DARLING," a musical comedy in two acts, with book by Otto Harbach and William Cary Duncan, music by Tom Johnstone, and lyrics by Phil Cook. Presented at the Liberty Theatre on Friday night, September 1.

CAST

Antonio Ricardo Albert Roccardi
"Chic" Jiggs Jack Donahue
Ted Miller Billy Taylor
Trix Morton Billie Taylor
Molly Ricardo Mary Milburn
Marivane Catherine Mulqueen
Oliver Cecil Summers
Mrs. Redwing Emma Janvier
Jack Stanton Clarence Nordstrom
Chauncey Chesbro Hal Forde
"Spirit of Eve" Nina Penn
Archie Ames Jay Gould
Timmy Ben Benny
Tommy Burke Western

The Messrs. Moore and Megley are to be congratulated for the beautiful production they have made on "Molly Darling." No expense has been spared to make the play perfect in every detail. The cast is composed of actors and actresses who leave nothing more to be desired; the production itself ranks in beauty with the scenes and costumes of some of the so-called summer shows that specialize in providing gasp-compelling pictures.

Jack Donahue has at last reached stardom in this play, and there is no question about his deserving it. On the opening night his dancing, comedy and singing were to "Molly Darling" what yeast is to bread. Of dancing, the show has plenty, and all of it good. There is Hal Forde, Clarence Nordstrom, Billy and Billie Taylor, Jay Gould and Nina Penn, all of whom add a touch of piquancy to the flavor of the play.

The plot of "Molly Darling" is skillfully woven through nine scenes, of which two are in the first and seven in the second. Mary Milburn and Molly Ricardo, is the daughter of a destitute musician, who attempts song writing in order to keep the wolf from the door. Her best song, a ballad, is a failure, until she injects a ragtime swing into it, and then she makes \$100,000, and all ends happily.

The score supplied by Tom Johnstone is made up of many catchy airs that will soon be found in almost everybody's phonograph cabinet.

DUFFIELD GOING TO AUSTRALIA

LONDON, Oct. 2.—Kenneth Duffield, writer of "Snap," which is playing to good business at the Vaudeville Theatre, has sailed for Australia. He will remain there for an indefinite period.

NEW PLAY FOR MISS LAWRENCE

LONDON, Sept. 11.—Miss Gertrude Lawrence, the young comedienne who scored a hit in from "A to Z," who has been seriously ill during the past two months and obliged to undergo a serious operation, is recuperating. She is unable to walk at present but is already planning for her new rôle in "Dede," the Parisian musical success which Andre Charlot is to produce in the West-End shortly. The leading part in the piece will be played by Joseph Coyne.

FINE CAST MAKES "THE EXCITERS" A PLEASING COMEDY

"THE EXCITERS," a comedy in four acts by Martin Brown. Produced at the Times Square Theatre, Friday evening, September 22.

CAST

Ermintrude Marilley Enid Markey
Lexington Dalrymple Chester Morris
Mrs. Hilary Rand Thais Lawton
"Rufus" Rand Tallulah Bankhead
Hilary Rand Marsh Allen
Mr. Rackham Frederick Karr
Sumter Dalrymple Robert Hyman
Vaughn Florence Flinn
Dan McGee Allan Dinehart
Chauffeur Albert Marsh
Joselyn Basset-Brown Eichlin Gayer
Seymour Katz Wright Kramer
Miss Files Aline MacMahon
Flash Fagan Roy Gordon
St. Joe Edwin Walter
First Man Jerry Hart
Second Man Sidney Dudley

Although it is billed as a comedy, "The Exciters," has sufficient action in it of the kind that brands the play as a melodrama, and a wandering one at that, for it jumps in and out of comedy, farce, melodrama and other things. The plot concerns the heroine's want of excitement, which she gets, and which the audience gets also, in fact too much so, to the point of it all being a little frantic and almost delirious, Tallulah Bankhead and Allan Dinehart having the leading rôles.

Miss Bankhead as "Rufus" Hand, finds that life is just one day after another and her soul craving action, she is instrumental in getting up an organization, of girls in similar plight as her own, termed "The Exciters." Another thing in her young life is a will that has been left by a relative, to the effect that she must marry according to certain terms in order to inherit an estate. "Rufus" does not want the money for herself, but for the sake of her parents decides to marry and get the estate.

Surprising a burglar in her home, "Rufus" thinks it would be in perfect accord with her craving for excitement to marry the burglar and see what happens. Under certain conditions the burglar is induced to marry "Rufus," and after many things happen with guns, handcuffs and stolen jewelry and some of it happening in a crook's hangout, she learns that she has not married a real burglar after all but a make-believe crook. This is very disappointing to "Rufus," who wants nothing more to do with the alleged burglar. Said person has just begun to grow interested in his wife, and Allan Dinehart as Dan McGee returns after dark to the bed-room of "Rufus" and wins her back.

As usual, Miss Bankhead is pleasing to the eye and ear, and did nobly with an almost impossible rôle. Allan Dinehart also worked as a good actor should, while Roy Gordon as a bad man is worthy of mention, too. Other members of the cast ran about in the frenzied manner the author intended them to run, in a wild sort of concoction.

SIGNS WITH CAMEO

Lucille Hegamin and her orchestra were signed last week by the Cameo Record Corporation as exclusive Cameo artists.

Miss Hegamin is one of the most popular of her type of jazz singers, and recorded in the past for several popular priced recording companies.

William Faversham is headlining the bill this week at the B. F. Keith Theatre, Philadelphia.

ACTS BACK IN THE NEW

ALBANY, N. Y., Oct. 2.—F. F. Proctor's New Theatre, at Troy, has resumed its regular policy of vaudeville and pictures after having had a successful season during the summer months, playing stock. The Proctor Players have returned to Harmanus Hall, here, to open their Fall and Winter season.

"IT'S A BOY" CLEVER McGUIRE COMEDY AT THE HARRIS

"IT'S A BOY," a comedy in three acts, by Anthony McGuire. Produced at the Sam H. Harris Theatre, on Tuesday evening, September 19.

CAST

Chester Blake Robert Ames
Phyllis Blake Dorothy Mackaye
Judson Blake John Daly Murphy
William O'Toole Charles Lawrence
Mary Grayson Jean Adair
Marjorie Fletcher Hortense Alden
R. W. Pendleton Joseph Kilgour
Rita Pendleton Millicent Hanley
Rev. David Talbot Peter Lang
Maurice Hemmendinger Charles Halton
Kenneth Holmes Richard Pitman

The author of "Six Cylinder Love," has repeated with a successful play entitled "It's A Boy," which show has been anxiously awaited by many theatregoers, both lay people and theatrical. The only overt act committed is the fact that the new show has been written with the first success always in mind. While the new piece is clever and worth seeing it has little of the sparkle that characterized the first show.

That the play concerns parenthood or something like that is misleading. The prologue has something to do with the title, but very little. The story revolves around an extravagant wife from Carbondale, Pa., who brings her husband to New York and then leads him a merry chase. Of course for the purpose of having a happy ending the wife receives "her lesson," and so there's another good wife saved from herself. Some New York gentry may object to the kind of life that the Carbondale folk found in the city, for most everyone in the audience knew different. The boy in the case was saved from the terrible environment of the big city and he is brought up in Carbondale.

Throughout the play were scattered many laughs, for care has been taken by the producer to give the patrons who see "It's A Boy," nothing that will in any way get them angry, and so everything was hunky dory, mixed with all sorts of saccharine doses.

The cast did very well indeed. Robert Ames is more than good as the young husband and Charles Lawrence is also fine as the other young man from Pennsylvania. Millicent Hanley as the young villainess was charming, and that which was supposed to be the "boy" did as well as some of the rest of the cast. Joseph Kilgour as usual did some admirable work.

SPECIAL "SUEZ" RELEASES

Two mechanical companies are making a special release this month of the Oriental song "Suez." The Victor company is putting out about the middle of the month, backed up with "I Wish I Knew," and the Vocalion company is backing "Suez" with "All Over Nothing at All."

Emmett Corrigan will succeed Wilton Lackaye in the rôle of Dr. Ziska in "The Monster" at the Thirty-ninth St. Theatre on Monday night of next week.

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FOREIGN PLAYS FOR GUILD

Lawrence Langner, director of the Theatre Guild, who has been in Europe in the interests of his organization, returned last Sunday from his trip, aboard the *Kronland*. Langner, who has been in Europe for the purpose of securing suitable plays for his organization, signed a contract with Komisarjevsky, the great director, to come to America and put on several plays. Langner, who was favorably impressed with Europe, had this to say about his trip:

"Vienna is far ahead of any other European city in the artistic quality of its productions," said Mr. Langner. "The productions there would make New York envious because of the wonderful scenic effects and fine acting. The reason so much is spent on the theatre there was explained to me by the Minister of Finance and a representative of the Mayor, who said the government realized that the theatre was the most important factor in attracting people to Vienna, and that the government reimbursed producers who lost money on productions."

"Komisarjevsky is an important acquisition of the American stage. He is the man credited with having given the Russian Art Theatre, the organization Morris Gest is bringing to America this year, the strongest opposition."

"At the time Komisarjevsky signed the contract to come here the Soviet were making him large offers to remain in Moscow and Germans were endeavoring to get him to put on productions in Berlin. He has worked with Bernard Shaw and has put on a number of plays in London."

"In Europe there is a reaction against realism in the theatre, and producers are playing for the fantastic and futuristic type of play. The plays I am bringing include 'Gitta's Atonement,' by Bernard Shaw, which was translated from the German. Another is 'Massemensch,' by

Toller, author of three big successes in Berlin. Toller is still in jail, where he was put by the Bavarian government for being a revolutionist, and, although a noted success, he has never seen one of his plays."

"Another of the plays is by Kaiser. The best parts of this play were also written in jail. One of the new plays is by Wasserman, author of the 'World's Illusion'; another by three friends of Molnar, and one, 'R. Y. R.,' by Kapek, is the first play ever to be brought out of Czecho-Slovakia."

MILDRED HARRIS IS BANKRUPT

Mildred Harris, motion picture actress and former wife of Charlie Chaplin, filed a bankruptcy petition in Duluth, Minn., yesterday, in which liabilities were listed as \$30,000 and assets \$1,500, which the petition declared was the value of wearing apparel and claimed as exempt.

Miss Harris, broke and down and out, is filling a vaudeville engagement. The petition will be forwarded to Los Angeles for filing.

JOHNSON SAYS HE IS BROKE

Jack Johnson, former heavyweight champion and at present a vaudeville performer, was in court Monday as a result of an action for breach of contract brought by Barney Gerard in 1915, at which Gerard received a judgment against Johnson for \$3,500. Of this amount Gerard, through his attorneys, Louis D. Froelich and Nathan Burkan, received \$1,000 several months ago. Since that time there have been no payments, and Froelich had Johnson up in court for examination in an attempt to get further payment.

Johnson appeared with his attorney, Moses A. Sachs, and his manager, Bert Jonas, and told Froelich and the court that he was broke and had no money, but that he was cabling a challenge to Battling Siki, the recent conqueror of Georges Carpentier, for a bout, and that if he managed to negotiate a fight, he would pay all he owed. He also admitted that he was not adverse to fighting Harry Wills or Jack Dempsey and that if Froelich could arrange to have Commissioner Muldoon grant him a license to fight, he would pay the balance of the \$3,500 with a percentage besides. He modestly claimed that he could lick either of them.

MARILYN'S SISTER DIVORCED

Claire Miller McGowan, sister of Marilyn Miller, was divorced last week from James McGowan, the vaudeville agent.

She testified that she was married in 1913 and has a daughter six years old. She stated that her husband is a well known New York booking agent and has an income of \$12,000 a year.

She testified that the cause of the separation was a coldness that arose between them and he finally told her that he did not love her any more.

She asked for no alimony and said that she will never remarry.



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ROLLS AND RECORDS**NOVEL RECORD ARRANGEMENTS**

Under the supervision of S. Kronberg, both the Banner and Regal records are continually being recorded and improved with novel effects for the purpose of making a record suitable for dancing, with a full tone that preserves the melody yet is pleasing to the ear. New instrument combinations rather than a trick arrangement that introduces bits and excerpts of foreign music not included in the composers' original compositions is Mr. Kronberg's idea of a good record for dance purposes. Experiments have been made in recording, such as a waltz number in which a xylophone is substituted for the violin, thus giving more volume and pep to the record and also clarinets in place of saxophones which also makes for a powerful dance record.

Another reason given by Mr. Kronberg as important, in his desire to record and preserve the straight melody of a composition, is the possible increase of the sales of sheet music. Many buyers of sheet music, he said, think they have been tricked when after purchasing and playing over a piece of music, fail to find that it is similar to that which is on the record. Generally a trick arrangement discourages the sheet music buyer, in the opinion of Mr. Kronberg, who incidentally, is affiliated with big music jobbing houses, and keeps tabs on music sales.

ANOTHER VICTOR SPECIAL

The Victor Record Company are making a special release this month of the Gallagher and Shean song, sung by Gallagher and Shean themselves. The disk will be a ten-inch record with four choruses on each side of it, which is unusual recording for a popular song.

A special contract was made between the team and the record company for the recording of the number, it being the first time they have made the song for a mechanical firm. An advertising campaign will accompany the special release of the song.

RAY BACK FROM COAST

Oscar W. Ray, general manager of the Vocalion Record Company, returned last week from a five weeks' trip to the Pacific Coast, where he established many new distributors of Vocalion Red Records. He also brought back considerable business, opening new accounts in almost all of the important cities. Like all mechanical men who have returned from the road recently, Mr. Ray is enthusiastic regarding the coming season for the sale of records.

MEL-O-DEE RELEASES

The Mel-O-Dee Music Company has released five special rolls, all of them popular numbers. They are: "Parade of the Wooden Soldiers," "Lonesome Mamma Blues," "Yankee Doodle Blues," "Jim Jams," and "Rough and Ready." The last two are piano solos by Roy Bargy who also recorded them.

VOCALION RELEASES

Three October special releases will be put out by the Vocalion Company on the 15th of this month, two of them dance records and one a vocal disk.

The records are: 14411, "Stuttering"—"I Wish I Knew"; 14412, "Ji Ji Boo"—"Chicago"; 14407 (vocal), "Dixie Highway"—"Sweet Indiana Home."

McLEAN SIGNS WITH COLUMBIA

Cameron McLean, Scottish baritone, has been signed by the Columbia Graphophone company as an exclusive Columbia artist. Mr. McLean opens on October 2nd, in Toronto for a tour of Canada.

SEAGLE GOING TO FRANCE

Oscar Seagle, exclusive Columbia Record artist, sails for France on October 18th, to be gone for several months.

COLUMBIA ADVANCE LIST

The dealers' advance list of Columbia records for November include many popular dance and vocal numbers. The orchestras playing the dance hits are Ray Miller, Eddie Elkins, Ted Lewis, Frank Westphal, Prince's Dance Orchestra and others. Vocal numbers are by Al Jolson, Van and Schenck, Eddie Cantor, Frank Crumit, Dolly Kay, Lewis James, Charles Hart, Criterion Quartet, Leona Williams and others.

Popular disks are: 3687, "Kitten on the Keys"—"A Bunch of Keys" (piano duet); 3697, "Coal Black Mammy"—"Tempting"; 3695, "Mary Ellen"—"Who'll Take My Place"; 3693, "Don't Bring Me Posies"—"State Street Blues"; 3689, "Wonderful You"—"Suzana"; 3681, "Thru' the Night"—"Love's Lament"; "Hawaian Nightingale"—"Isle of Zorda."

Vocal records, some of them with orchestra accompaniment, are: 3694, "I'll Stand Beneath Your Window To-night and Whistle"—"When You and I Were Young Maggie Blues"; 3692, "I'm Nobody's Gal"—"Sweet Man o' Mine"; 3699, "My Honey's Lovin' Arms"—"I Wish I Knew"; 3689, "Nellie Kelly, I Love You"—"You Remind Me of My Mother"; 3696, "Sugar Blues"—"The Meanest Man in the World."

The advance list of mid-month releases of Columbia records for November contains three dance records and two vocal disks. Popular dance records are: 3690, "Early in the Morning"—"Dixie Highway"; 3688, "Tricks"—"Are You Playing Fair"; 3676, "Hot Lips"—"I Love You, Sweet Angelina."

The two vocal records are: 3682, "Oh! Is She Dumb"—"Susie"; 3686, "Call Me Back, Pal o' Mine"—"While the Years Roll By."

REGAL ADVANCE LIST

The November advance list of Regal Records contains eight popular dance numbers and two popular vocal selections.

Dance records are: 9384 "Why Should I Cry Over You"; "When the Leaves Come Tumbling Down"; 9365 "Sister Kate"—"Chicago"; 9366 "Blue"—"I'm Always Stuttering"; 9367 "Vamp Me"—"Away Down South"; 9368 "Struttin' at the Strut-ter's Ball"—"Yankee Doodle Blues"; 9369 "When All Your Castles Come Tumbling Down"—"The World is Waiting for the Sunrise"; 9370 "Time will Tell"—"You Remind Me of Your Mother"; 9371 "Call Me Back Pal o' Mine"—"Love Sends a Little Gift of Roses."

Popular vocal records are: 9372 "No Wonder I'm Lonesome"—"Cow Bells"; 9373 "For the Sake of Auld Lang Syne"—"Childhood Days."

OKEH SPECIAL RELEASES

Seven new numbers have been released by the Okeh company as specials. Three of the records are in the colored department, made and sung by colored artists. Others are popular numbers.

The special releases are: 4668 "My Rambler Rose"—"List'ning on some Radio"; 4669 "Why Should I Cry over You"—"My Girl is Like a Rainbow"; 4670 "Got to Cool My Doggies Nook"—"You Can Have Him I Don't Want Him Blues"; 4672 "Say it While Dancing"—"I Wish I Knew."

Colored records are: 8036 "Strut Your Material"—"Stuttering"; 8037 "He May Be Your Man"—"Wicked Blues"; 8038 "Good-Bye My Coney Island Baby"—"If Hearts Win You Lose."

NEW COLUMBIA STOCK ISSUE

In order to raise funds to be used for the payment of new plant construction, the Columbia Graphophone Factories Corporation, is considering the issue of \$1,441,800 preferred stock and 8,750 shares of common stock of no par value.

BERGH BACK FROM EUROPE

Arthur Bergh, formerly recording manager for the old Emerson Phonograph Corporation, returned last week from Europe where he has been touring for the past few months with his family.

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	14—Orpheum.		22—Davis, Pittsburgh.
	23—Keith's, Boston.		28—Keith's, Indianapolis.
	26—Albee's, Providence.	Feb.	5—Keith's, Cincinnati.
Nov.	6—Alhambra.		12—Temple, Detroit.
	13—Flatbush, Brooklyn.		19—Keith's Hippodrome, Cleveland.
	26—Proctor's, Newark.		26—Sbee's, Buffalo.
	27—Colonial.	March	5—Sbee's, Toronto.
Dec.	4—Proctor's, Yonkers and Mt. Vernon.		12—Princess, Montreal.
	11—Proctor's 58th Street.		19—Colonial, Erie, Pa.
	18—Broadway.		26—Temple, Rochester.
	25—Coliseum and Franklin.	April	2—Keith's, Syracuse.
	1923		9—Bushwick, Brooklyn.
Jan.	1—Prospect, B'lyn, and Fifth Ave., New York.		16—Jefferson, New York, and Rivera, Brooklyn.
	8—Keith's, Philadelphia.	May	23—Open.
			30—Open.
			7—81st Street, New York.

OPERA IN PICTURE THEATRES

WICHITA, Kan., Oct. 2.—The Joseph Sheehan Opera Company are playing the Miller Theatre, a picture house, this week, offering condensed versions, and twenty-five minute scenes from his former grand operatic successes, at moving picture theatre prices.

Sheehan, who is known as the "pioneer of opera in English," in the United States and Canada, and at one time a famous tenor, played the Chicago Theatre, in Chicago, the week of September 25th, and presented with a chorus of twenty, the prison scene from "Il Trovatore," the prayer scene from "Cavalleria Rusticana" and the finale from "Faust." The orchestra and scenery were up to the high standard of the singers, making the show as near to a night at grand opera as possible. Top prices were fifty cents.

Previous to playing Chicago, Mr. Sheehan played the Delmonte Theatre, St. Louis, where he included in his repertoire a twenty-five-minute version of "The Bohemian Girl."

JEWEL OCTOBER LIST

Sixteen popular numbers are listed on the Jewel roll, October bulletin. All of them are word rolls, and some have been put out as instrumental rolls also.

Word roll numbers are: 4072, "Say It While Dancing"; 4073, "Suez"; 4074, "I Wish I Knew"; 4075, "Rosa"; 4976, "Tricks"; 4977, "Send Back My Honey Man"; 4078, "Coal Black Mammy"; 4079, "Two Little Wooden Shoes"; 4980, "Through the Night"; 4081, "When the Leaves Come Tumbling Down"; 4082, "Truly"; 4083, "Down Old Virginia Way"; 4084, "Old Kentucky Moonlight"; 4085, "My Cradle Melody"; 4086, "Cowbells"; 4087, "Sister Kate."

"I SERVE" AT KINGSWAY

LONDON, Oct. 2.—"I Serve" has been successfully presented at the Kingsway Theatre here after a preliminary tour. Roland Pertwee is the author of the piece, and also appears in its leading role.

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BIG DIVIDEND FOR VICTOR

The long over-due melon cutting which stockholders of the Victor Talking Machine Co. have been waiting for for years, is about to commence. At a special meeting of the shareholders of the corporation, to be held October 23, a vote will be taken on a proposal to increase the capital more than seven times; that is, from its present \$5,000,000 basis to \$35,500,000. Of the new stock \$500,000 is to be preferred and \$35,000,000 common. Both are to be of a par value of \$100. It is thought that the increase in the capital stock, if approved by the stockholders, is to be followed by the declaration of a 600 per cent stock dividend. Victor stock is not listed on the Stock Exchange here, but is traded in "over the counter." The quotations are steadily becoming better. The principal market for the share is in Philadelphia.

NEW CABARET FOR BROOKLYN

Henry Fink, head of the Ritz Producing Company, will launch a new cabaret in Brooklyn the latter part of this month. It will be located at Fulton street and Bedford avenue and will be known as the Little Ritz Club. An elaborate girl-and-music floor show and a six piece dance orchestra will be among its main attractions.

Fink formerly operated The Ritz Brooklyn, but retired from it a year ago to form the Ritz Producing Company. He will continue to retain his present theatrical interests.

NEW SHOW FOR MOULIN ROUGE

Roehm and Richards have booked a new show for the Moulin Rouge, Chicago. The roster includes Helen Romaine, Crystal Spencer, Kathryn Adolph, Madge Locke, Edward Kimmey, Hill and Aster.

PAUL ASH

And his 18 SYNCO-SYMPHONISTS—the musical sensation playing the GRANADA THEATRE, SAN FRANCISCO, the past 24 weeks, with contract running to April, 1923. A PROVEN BOX OFFICE ASSET.

ERBA ROBESON

With BLOSSOM TIME

Ambassador, New York

Affiliated Theatres Corporation

Route List of Units, showing stands for week of October 1, 1922

Route	Attraction	Owners	Managers
New York City, Central	As You Were	Jenie Jacobs & Jack Morris	Dick Ryder
Jersey City, Central—3 days	Frolics of 1922	L. H. Herk	Harry Rose
Union Hill, N. J., Lincoln—3 days	Weber & Fields "Re-United"	L. H. Herk	Dave Lewis
Brooklyn, Crescent	Plenty of Pep	Max Spiegel	Ira Miller
Astoria, L. I., Astoria—3 days	Hello Miss Radio	Eddie Dowling	Abe Finberg
Brooklyn, Boro Pk, Boro Park—3 days	Hello New York	Jack Singer	Jack Singer
Newark, N. J., Shubert	Ritz Girls of 19 and 22	Lew Fields	Henry Sofranski
Philadelphia, Chestnut St.	Oh What a Girl	Lee & J. J. Shubert	W. S. Shimpef
Baltimore, Md., Academy	Main Street Follies	Weber & Friedlander	Sol Bernstein
Washington, D. C., Belasco	Funmakers	Barney Gerard	Harry Shapiro
Altoona, Pa., Mishler—2 days	Success	Max Spiegel	Max Quitman
Zanesville, Ohio, Weller—2 days	Echoes of Broadway	Eddie Butler	Fred Sears
Wheeling, W. Va., Court—2 days	Rose Girl	Lee & J. J. Shubert	Shep Camp
Pittsburg, Pa., Aldine	Hello Everybody	Arthur Klein	Sam Tuck
Cleveland, Ohio, State	Carnival of Fun	Jack Reid	Chas. Donohue
Chicago, Ill., Garrick	Mulligan's Follies	Geo. Gallagher	Otto Klives
Indianapolis, Ind., Park	Laughs and Ladies	Weber & Friedlander	Harry Kelms
Louisville, Ky., Shubert	Over Imhoff's		
Cincinnati, Ohio, Sam S. Shubert	Midnight Rounders	Lee & J. J. Shubert	David Altman
St. Louis, Mo., Empress	ay It With Laughs	E. Thomas Beatty	Sam Lewis
Kansas City, Mo., Sam S. Shubert	Whirl of New York	Lee & J. J. Shubert	Chas. Sturgias
Omaha, Neb., Brandeis—6 days	Hollywood Frolics	Finkelstein & Rubin	Leo Morganstern
Des Moines, Iowa, Barchel—1 day	Troubles of 1922	Davidow & Lemaire	Thos. Bodkin
Minneapolis, Minn., New Garrick	Midnite Revels	Henry P. Dixon	Henry P. Dixon
St. Paul, Minn., New Palace	Stolen Sweets	E. Thos. Beatty	Louis Gilbert
Open Week	Zig Zag	Arthur Pearson	Emmet Callahan
Chicago, Ill., Englewood	Facts and Figures	Weber & Friedlander	Robert J. Cohen
Detroit, Mich., Detroit Opera House	Spice of Life	Al Jones	Leo McDonald
Toronto, Ont., Princess	Steppin' Around	Weber & Friedlander	E. W. Chipman
Buffalo, N. Y., Criterion	Town Talk	Barney Gerard	J. J. Lieberman
Open Week	Gimme a Thrill	Joseph Gaits	Wm. Ritter
Worcester, Mass., Worcester—3 days			
Bridgeport, Conn., Park—3 days			
New Haven, Conn., Sam S. Shubert			
Fall River, Mass., Bijou—3 days			
Boston, Majestic			
Hartford, Conn., Shubert Grand			

Harry Stoddard and His Orchestra

meeting with great success at Shanley's Restaurant, Forty-third Street and Broadway, wish to thank their friends for their kind wishes and telegrams.

Orchestra Representative, JOS. B. FRANKLIN

Lieut. Thetion & Company

THE FRENCH ACE OF THE WORLD WAR

European Sensational Revolver Shooting Novelty, Assisted by MISS LOUISE ESBELIN, French Red Cross Nurse
Beautiful Scenic Set Fine Electrical Effects

War Hero at Colonial

Lieut. Thetion of French Service in Vaudeville

Manager Kanwl of the Colonial Theatre has provided well in both the vaudeville and picture line for the last half of the week. All of the vaudeville is of big-time caliber, and included among the performers is a real WORLD WAR HERO, Lieut. Ferdinand Thetion of the French Aviation Corps, who, with Miss Louise Esbelin, have one of the best sharpshooting acts that is on the vaudeville stage.

Lieut. Thetion prior to the war was a resident of New York. At the first outbreak of hostilities, he hurried back to his native land and joined the army as a private. He was later assigned to the aviation corps and rose to a Lieutenant. During the war he made an enviable record for himself and wears 9 decorations as the result. He figured in 21 air battles and has the record of bringing down 11 German machines. He was wounded four times and from the effects of some of the wounds he has not as yet fully recovered.

His shooting with an automatic revolver is par excellence. He shoots from all kinds of positions and all kinds of objects and his misses are exceedingly few. One of his best stunts is the extinguishing of a candle by shooting through the neck of a bottle.



GREAT THEATER AUDIENCE BIDS IN BONDS \$110,000 FOR HERO'S WAR CROSS

Proctor's crowded to the doors last night, giving a wonderful reception to a noted hero, Lieut. Thetion, of the French Flying Force.

Ovation followed ovation for an hour and a half, terminating with the drawing of a lucky number held by Martin Green.

ACE WOULD NOT ACCEPT RETURN OF MEDAL

Lieut. Thetion made the declaration last night, in answer to a suggestion of the possibility of the war cross being returned to him, that under no conditions or circumstances would he accept a return of it, such acceptance being considered by members of the French Aviation service to be a positive omen of ill luck. There is a fixed rule among the flyers, he explained, that no patriotic donation made by them must ever be returned to the donor.

Only man in the world using a Colt Automatic on a human target. Will forfeit a thousand dollars to anyone proving it is not true. Positively no Trickery in the act—a legitimate sharpshooting act.

22 Long Rifle N. R. A.—U. S. Cartridge

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VAN HORN and INEZ

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Direction PETE MACK

ALFRED BROWN

PRESENTS

SYNCOATED SEVEN

SNAP, GINGER AND PEP

Dir. PHIL BUSH

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"QUESTIONS AND ANSWERS"

"IMAGINATION"

"SURE"

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WILLIAM HALLIGAN in "HIGHLOWBROW"

LEW GOLDER

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The Original Marlettes Marionettes

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DIR. MORRIS & FEIL

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These peppy dance numbers to be featured by
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Hear the headliners feature these in their new acts this season.
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CHICAGO

PHONE DEARBORN 1776

NEW ACTS AND REAPPEARANCES

HARTLEY AND PATTERSON

Theatre—Jefferson.
Style—Novelty skit.
Time—Eighteen minutes.
Setting—In "one" and "three."

A pleasing and clever little skit concerning a charming girl playing burglar, with songs and dances thrown in for good measure and variety's sake. As both sing and dance well, the talk may be cut to some extent with no harm to the act as a whole whatever.

The girl opens the act in "one," the drop showing the exterior of a house, the window of which is wide open, and a good big window it is, too. In evening wrap, and armed with a flashlight and revolver, she finally enters the house through the window, but just in time for the man, who comes on as an inebriate, to see her enter. The man goes into the house through the door, and going to "three," he is seen in the house reaching for his bottle of liquor, of which he is very fond. The girl comes along after the man gets a laugh or two, and sticks him up. He fails to be frightened by the gun, with the result that they get chummy soon and the whole affair turns out to be a very informal hold-up. The ensuing action is in a light vein, of the farcical order, with many gags sprung and the girl's excellent personality doing much at times to carry the act through. She wants some money for some poor people or some such reason, and after receiving a counterfeit \$100 bill she did not turn out to be a government operator, so that is a thousand points in their favor.

A song was sung by the man and both did a dance, somewhat of the ballroom type, and after more dialogue the act went to "one," closing with another song and dance, going over very well.

It seems as though more singing and dancing, and less talk in the early part of the act, would make of the offering more of a big-time act. It runs about eighteen minutes and the "sketch" part of the act overshadows the musical end, which they do nicely. The "sketch" part would do well enough on its own, but it is too talky at times, as before said, and some of the gags are not so new.

M. H. S.

HAGEN AND MARSH

Theatre—125th Street.
Style—Comedy skit.
Time—Fifteen minutes.
Setting—Special in "one."

This act, a man and woman, may have to secure a better vehicle than "The Little Red Car" if they hope to rise above the ordinary stereotyped offering. Both have pleasing personalities and ability to deliver, but are sadly handicapped with their present material. If they insist upon weaving their act around the red car they should immediately send out an S. O. S. for some new gags. Those upon which they depend for roars fell flat, and only because they have done more than their share of service. With an act that would give them an even chance the couple would do well on any bill in the smaller houses.

E. J. B.

FRANK BESSINGER

Theatre—Hamilton.
Style—Singing.
Time—Fifteen minutes.
Setting—In "one."

Bessinger is a young man of good appearance, with a robust baritone voice. He does not carry an accompanist, but works with house orchestra to good results. He opens in great shape with "The Road to Mandalay," a semi-classic ballad and by way of displaying his versatility follows with "Away Down South" and "Homesick Blues." He winds up with an operatic number that closes to big applause.

His numbers are well chosen and sufficiently diversified to make his contribution a well-balanced offering. E. J. B.

ALLMAN AND HARVEY

Theatre—Coliseum.
Style—Blackface and singing.
Time—Fourteen minutes.
Setting—In two (special).

One of the members of this team is known to the writer, this one being Harvey, who retired two years ago from the business, and formerly appeared with the teams of King and Harvey and also Harvey and Carroll. Just who Allman is, or where he comes from, we don't know, but after seeing him, one would be ready to take oath that it was either Cliff Edwards' twin brother, or "Ukelele Ike" himself. Allman works in blackface wearing a cap a la Edwards, talks in the same manner, plays the ukelele, does the vocal jazz business which Edwards made popular in a falsetto voice, and, in fact, only when Allman renders a number in his natural voice, is doubt aroused as to whether he is Edwards or not. The fact that he isn't becomes apparent when Allman removes his cap, showing different color hair, and the way it's combed.

Allman's voice is very good, but the difference between his and Edwards' is the fact that it doesn't contain that plaintive note which runs through all of Edwards' singing.

The scene is in the far north, where Harvey and Allman, the former wearing a heavy fur coat and cap, work in front of an igloo, Harvey opening the act with the stage lighted a dim blue, reciting something about the far north which may have been written by Robert Service. On the finish of the recitation, Allman enters from the igloo, and gets a laugh with his appearance in black-face and the misfit palm beach he wears. The talk is most about how cold Allman feels, some very funny lines being pulled. Allman stopped the show several times with his ukelele and song work.

Harvey possesses the better voice, from a viewpoint of technique or tone, but Allman gets the breaks by using popular numbers and the uke, while Harvey's voice is best adapted to the classical and semi-classical type of numbers. Harvey uses "The Road to Mandalay" for his solo, Allman coming in for the last few lines of the second chorus for the finish of the act.

It's really a very good act, and can hold its own on any bill. But the finish should be changed to something which isn't as sudden or unexpected as the one used at present. The unexpected in comedy is always a good thing to use, but this isn't comedy for a finish, and leaves the audience with an impression that something is lacking. With this bolstered up, they'll stop the show any place, as they did here.

G. J. H.

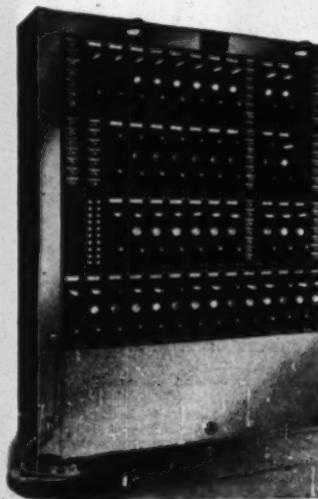
CECILE WESTON & CO.

Theatre—Hamilton.
Style—Singing comedienne.
Time—Fifteen minutes.
Setting—Piano, in "one."

This act is a singing comedienne, with a female accompanist. She opens with an improvised lyric to the melody of "Angel Child" which gives her a good start. Before the audience have time to control their laughter, she fires over a "wop" number that readily hits the mark. With the audience still in roars she departs to give the pianist her inning. The latter obliges with a medley of classical airs and popular melodies. Miss Weston returns, does a brief monologue that is brimful of laughs and is put over in great style. She followed with an Irish number that did not go so well, but picked herself up with another dialect number that was a riot.

The act is one of the best of its kind that vaudeville has had in a good while. The only weak spot is the Irish number and this could easily be eliminated.

E. J. B.

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VAUDEVILLE

VAUDEVILLE BILLS

(Continued from page 25)

Franklin (Second Half)—Clay Crouch Co.—Ted Lorraine Co.—Martell & West—Johnston & Hayes—Wm. & Joe Mandell.

Jefferson (Second Half)—Walters & Walters—Shearer & Hamilton—Vasco—Weber & Ridnor—Alexander & Fields—Elsie White—China Blue Plate.

Regent (Second Half)—Elm City Four—Margaret Hasler—Rafayette's Dogs—Laura Pierpont Co.—Anna & Obey.

Hamilton (Second Half)—Wilfred Clarke Co.—Espe & Dutton—Chief Cauldwell.

Fordham (Second Half)—C. & F. Usher—Eddie Foy & Co.—Zuhin & Dreiss.

Coliseum (Second Half)—Van Hoven—Watts & Hawley—Ona Munson Co.

BROOKLYN

Rivera (Second Half)—Kelso & Lee—J. & H. Shields—Van & Schenck.

Prospect (Second Half)—Tom Kelly—Marks & Wilson—Schietle's Manikins.

Greenpoint (Second Half)—White Hands—Paul Hill Co.—Walton & Brant—Garcinetti Bros.

Flatbush—Van & Schenck—Boreo—Show Off—Cartmell & Harris—Jewell's Manikins.

Far Rockaway (Second Half)—Jane & Kate Lee—Marian's Dogs—Doyle & Cavanaugh—Florence Brady—The Sharracks.

Henderson's, Coney Island—Oren & Drew—Exposition Jubilee Four—Claude & Marion—Higgins & Bates.

BOSTON, MASS.

Boston—Boudini & Bernard—Mason & Gwynne—Marshall Montgomery—B. & J. Creighton—Barnold's Dogs.

Scollay Square—Parisian Trio—Juliette Dika—Welcome Inn—Morgan & Rinder—Favorites of the Past.

Washington Street—Geo. & L. Garden—Bigelow & Clinton—Ree & Selman—Loney Haskell—Phina & Co.

Cambridge (Second Half)—Ann Gray—Hermine Shone Co.

Howard—Gene Moran—Hedley Trio.

ALLENTOWN, PA.

(Second Half)—Sultan—Kennedy & Davies—Circumstantial Evidence—Oscar Lorraine—Fashion Show.

ALTOONA

Rolf's Revue (full week).

AMSTERDAM, N. Y.

(Second Half)—Margaret Taylor—Cane & Grant—Awkward Age—Neil McKinley—Modern Cock-tail.

ASBURY PARK, N. J.

Uyeda Japs—Arnold & Godfried—Lucky & Harris—Fred Bowers Co. (Second Half)—Bradbury & Scully.

BANGOR, ME.

(Second Half)—Pollard—Jeannette & Violet—Alexander & Hardie—Ed. Blondel Co.—Pinard & Hall.

BAYONNE, N. J.

(Second Half)—Homer Romaine—Mandell Kids—Sarah Padden Co.—Nevis & Gubel—Sparks of Broadway.

BINGHAMTON, N. Y.

(Second Half)—Three Renards—Rhodes & Weston—Mae Sheerer—Gus Fowler—Klown Review.

BRADFORD

(Second Half)—F. & E. Carmen—Ruth Davis—King & Irwin—Connel, Leonzo & Zippy.

CANTON, O.

Ray LaFrance—Knapp—Cornell—Murray Bennett Co.—Claire Vincent Co.—Taylor & Bobbie—Kalaui Hawaiian.

CHESTER, PA.

(Second Half)—McLynn & Sully—N. Lippard Co.—Maurice Samuels—Meehan & Newman—Syn-copated Seven.

CINCINNATI, O.

Keith's—Bill, Genevieve & Walter—Joe Roberts—Eight Blue Demons—Ted & Betty Healy—Sybil Vane—Thos. E. Shea—Seed & Austin.

CLARKSBURG, W. VA.

(Second Half)—Carmen Eccelle—Reilly & Rogers—Ed. Morton—Gautier's Toy Shop.

CLEVELAND, O.

105th Street—Al Striker—Miller & Capman—Bonsee & Balrd—Harriet Remple—Martha Pryor—Ellmore & Williams—Fridkin & Rhoda.

COLUMBUS, O.

Keith's—Miss Ioleen—Volland—Gamble—Fifer Bros. & Sister—Lady Tsen Mel—Anderson & Graves—Holmes & La Vere.

EASTON, PA.

(Second Half)—Winton Bros.—Annette—Sam. Mann & Co.—Sampson & Douglas—Tom Brown's Melodyland.

ELMIRA, N. Y.

(Second Half)—P. & W. LaVar—Anthony—Gene Oliver Co.—Nola St. Clair Co.—Six Lunatic Chinks.

ELIZABETH, N. J.

(Second Half)—Fields & Flato—Alexander & Fields—Village Queen.

FAIRMONT, W. VA.

(Second Half)—Princess Nai Tai—Mullen & Francis—Three Jeannettes.

FALL RIVER, MASS.

(Second Half)—Mr. & Mrs. S. Darrow—Hightwoer & Jones—Bohman Trio—Kelly & Pollock—Redington & Grant.

GERMANTOWN, PA.

Gordon & Rica—Texas Four—Dalton & Craig—Donovan & Lee—Lorenberg Sisters & Neary—Ben Welch—Collins & Hart.

GLOVERSVILLE, N. Y.

(Second Half)—Ardelle Bros.—Howard & J. Chase—Hollday & Willet—Diane & Rubini.

GREENSBURG, PA.

(Second Half)—Bob & Tip—Marriage vs. Di-voice—Tulsa Sisters—Garry Owen—Vlaser Trio.

HARRISBURG, PA.

(Second Half)—Royal Dances—Haney & Morgan—The Sun Dodgers—Little Yoshi Co.

HOBOKEN, N. J.

Strand—Flying Henrys—Nash & O'Donnell—Innis Bros.—Cunningham & Bennett. (Second Half)—Sam Barton—Mabel Burke Co.—Henry & Moore—Claude & Fannie Usher.

HOLYOKE, MASS.

(Second Half)—Jack Hughes Duo—Hughes & Moore—Just Girls—Crafts & Haley—Doris Humphrey's Dancers.

INDIANAPOLIS, IND.

Keith's—Dias' Monks—The Stanleys—Kel Klee—B. C. Hilliam—Harry J. Conley—Lowery & Prince.

ITHACA, N. Y.

(Second Half)—Francis & Wilson—Layton & Palmer—Howard & Ross.

JAMESTOWN, N. Y.

(Second Half)—DeAlma—Dunedin & Play—Dan Fitch Minstrels—P. & W. LaVar.

JERSEY CITY, N. J.

Bernard & Marsh—Boyle & Bennett—Phillip Day & Brown—Arthur Huston Co.—Isle of Smiles—Phil Davis.

Ritz (Second Half)—Laddy & Laddy—Rogers, Bennett & Traps—Jas. Fat Thompson—Billy Dale Co.—Innis Bros.—Cunningham & Bennett.

State (Second Half)—Fields & Flatstone—Jennings & Downey—Billy Sharp's Revue.

LANCASTER, PA.

(Second Half)—Novelty Perettes—Elsie Huber—Holland & Oden—Fink's Mules.

LAWRENCE, MASS.

(Second Half)—Toyland—Follies—Randall & Marston—Leona Hall's Revue—Libonati—John S. Blondy & Co.

LEWISTON, MAINE

(Second Half)—May & Ed. Tenny—DeWitt & Robinson—Van Dyke & Vincent—James Cullen—The Patricks.

LONG BRANCH, N. J.

(Second Half)—Uyeda Japs—Arnold & Godfrey—Lucky & Harris—Fred Bowers Co.

LYNN, MASS.

(Second Half)—Rose & Mayne—North & Halliday—Dunbar & Turner—Bryan & Broderick.

MANCHESTER, N. H.

(Second Half)—Great Johnson—Barrett & Farnum—Nash & O'Donnell—Cardo & Noll—Follette's Monkey.

MCKEESPORT, PA.

(Second Half)—Wilbur & Adams—Tabor & Green—Lord & Ritchie—Santos & Hayes—Florence Hobson.

MEADVILLE, PA.

(Second Half)—Henodee Troupe—Primrose Four—Crisp Sisters & Boys.

MIDDLETOWN, N. Y.

(Second Half)—Rose & Dell—Evans & Martin—Dave Martin & Dave—Dublin Trio.

MORRISTOWN, N. J.

(Second Half)—Mr. & Mrs. Emmett—Neil & Witt—Fern, Bigelow & King—Mrs. Gene Hughe Co.

NEW BRITAIN, CONN.

(Second Half)—Powell & Brown—June Lamont—Smythe & James.

NEW BRUNSWICK, N. J.

(Second Half)—Laura & B. Dreyer—Cecil Weston Co.—Joe Darcy.

NEW LONDON, CONN.

(Second Half)—Monohan & Co.—Lillian Morton—Jack Walsh—Thornton & King.

NEWPORT, R. I.

(Second Half)—Bruch & Thurston—Rogers & Donnelly—Dameral & Vail—Wilson & McEvoy—Chief Blue Cloud Co.

NEW BEDFORD, MASS.

(Second Half)—Lois Bennett Co.—Edna Aug Co.—Ruloff & Elton.

NO. ADAMS, MASS.

(Second Half)—Harry Bentell—Friends & Beaman—Blanchette & Devere—Lehr & Kennedy—Delios Circus.

NORWICH, CONN.

(Second Half)—Al. Libby—Murphy & Lockmar—Wm. Edmunds Co.—Wylie & Hartman.

ONEONTA, N. J.

(Second Half)—Ahearn & Peterson—Verball—William Sisto.

PASSAIC, N. J.

(Second Half)—The Cromwells—Thornton & Squires—Faden Trio—Besser & Irwin—Georgia Five & D. Royal.

PITTSBURGH, PA.

Brandon & Taylor—Lester & Vincent—Western Days—Louis London—Three McAdams—Dres & Valli—Taylor & Brown.

JOHNSTOWN-PITTSBURGH, PA.

Billy K. Alva Girls—The Rio—Richards & Cavanaugh—Hiram on the Farm—Downey & Whitney—Stanley & Coffery.

PITTSBURGH-JOHNSTOWN

Seymour's Dancers—Princess Semon Co.—Neapolitan Duo—Allanson.

PITTSFIELD, MASS.

(Second Half)—Stolen Sweets—Pierlots & Sco-field.

PROVIDENCE, R. I.

E. F. Albee—Yost & Clady—Haney & Morgan—Wm. & Joe Mandell—Margie Coates—Owen McGivney—B. & B. Wheeler—The Wager—Dotson—Vadi & Gygi.

READING, PA.

(Second Half)—Kane & Grant—Elleén—Mor-risey & Young—Thank You, Doctor—Stanley & Burns—Fink's Mules.

ROCKVILLE CENTER, N. Y.

(Second Half)—Ecko & Kyo—Clinton & Roomey—Middletown & Spellmyer—Wayne, Marshall & Candy.

SHENANDOAH, PA.

(Second Half)—Kelly & Carr—Johnny Keane—Dawson Sisters.

SO. NORWALK, CONN.

Frank Work Co.—Foxworth & Francis—Hello, Wife—Three Zany—Noel Lester Co.

STAMFORD, CONN.

(Second Half)—T. & K. O'Meara—Snow & Na-rine—Moe Laurie, Jr.—Broadway Kiddie Cabaret.

STEBURVILLE, O.

(Second Half)—Brent Hayes—Eadie & Rama-den—Leah Lewis Co.—Salle & Robies—Dawson Sisters—Thibault Cody.

SYRACUSE, N. Y.

(Second Half)—Paul Holan—Two Rosellas—Babies—Casey & Warren—Hometown Follies.

Keith's—Autumn Trio—Burke & Betty—Prof-iteering—Jones & Jones—The Hartwells—Hall & Shapiro.

TRENTON, N. J.

(Second Half)—Aerial Valentines—J. Childs—Weak Spot—Lyons & Yoco.

UTICA, N. Y.

(Second Half)—Baggott & Sheldon—Hunting Francis—Hawthorne & Cook.

WHEELING, W. VA.

(Second Half)—Vacca—Adams & Morin—Ben-net & Lee—Yip Yip Yaphankers.

WHITE PLAINS, N. Y.

(Second Half)—Hickey & Mart—Girl in the Moon—Newport, Stirk & Parker—Kara.

WILMINGTON, DEL.

(Second Half)—Mella Bruin—Maxin & Brown—Stevens & Hollister—Cooper & Ricardo—Pert & Sue Katlon—Speeders.

YORK, PA.

(Second Half)—Raymond Willbert—The Dia-monds—Morris & Shaw.

YOUNGSTOWN, OHIO

(Second Half)—Green & Lafell—Morgan & Moran—Dawson, Lanigan & Covert—Five Musical Chaplins.

MONTREAL, CAN.

J. & A. Keeler—Columbia & Victor—Bison City Four—Marcelle Fallette—Katouska—F. & T. Hayden.

QUEBEC, CAN.

Dance Fantasies—Castillians—Sabbott & Brooks—Jim Felix.

BIRMINGHAM AND ATLANTA

Mankin—Inez Hanley—Sully & Thomas—Olsen & Johnson—Elly & Co.

ATLANTA AND BIRMINGHAM

Arthur & Peggy—Anna Francis—Octavia Hands-worth & Co.—Evelyn Phillips.

SHREVEPORT, LA.

(Second Half)—Hazel Moran—Lee & Mann—Perrone & Oliver—Quixey Four—Rialto & Lamont.

NEW ORLEANS AND MOBILE

The Levolas—Margaret Ford—Maker & Redford—Blackface Eddie Ross—McCartone & Marone.

MOBILE AND NEW ORLEANS

Valdare & Cook—Rule & O'Brien—Billy "Sin-gle" Clifford—Clara Howard—Pietro.

NASHVILLE AND LOUISVILLE

Louise & Mitchell—Leighton & Duball—Wal-man & Berry—Anger & Packer—Stars of Record.

LOUISVILLE AND NASHVILLE

Patrice & Sullivan—Jim & Betty Page—Bond, Wilson & Co.—McFarland & Palace—Canary Opera.

RICHMOND AND NORFOLK

Quinn Bros. & Smith—Sharkey, Beth & Witt—Ethel Gilmore & Girls.

NORFOLK AND RICHMOND

Walters & Gould—Roger Gray & Co.—Listen Lester—Harvard, Winifred & Bruce.

SAVANNAH AND JACKSONVILLE

Krayona Radio Co.—Chung Wha Four—Cook & Oatman—Princeton & Watson—Samaroff & Sonia.

JACKSONVILLE AND SAVANNAH

Wolford & Bogard—Mureen Englin—Keene & Williams—Al. Shayne—Seven Honey Boys.

CHARLESTON AND COLUMBIA

Ryan, Weber & Ryan—Peggy Carhart—Herbert Ashley & Co.—Willie Solar—Tony George & Co.

CHARLESTON, S. C.

(Second Half)—Trennell Trio—Lonnice Nace—Silver Duvall & Co.—McGrath & Deeds—Babb, Carroll & Syrell.

TAMPA, FLA.

The Rickards—Green & Myra—Johnny's New Car—Harry Jolson—Nelson & Harry Boys.

CHARLOTTE AND ROANOKE

Sankus & Sylvers—Three Hammett Girls—Rudell & Dunagan—Elkins, Fay & Elkins.

ROANOKE AND CHARLOTTE

Grace Ayer & Bro.—Cook & Rosvere—Wilson Bros.—Sig. Frans Troupe.

PANTAGES CIRCUIT

Week of October 9, 1922

WINNIPES, MAN.

Lillian's Dogs—Great Maurice—Tollman Revue—Farrell & Hatch—Benise & Baird—Little Pip-fax.

GREAT FALLS AND HELENA, MONT.

Three Avalos—Joe Bernard & Co.—Three Le Grohs—De Michelle Bros.—Four Ortons—Hanson & B. Sisters.

BUTTE, ANACONDA AND MISSOULA

Daly, Mack & Daly—Tuck & Claire—Kirksmith Sisters—Rigoletto Brothers—Kennedy & Rooney.

SPOKANE, WASH.

J. & E. Mitchell—Mills & Miller—Casler & Beasley—Saussman & Sloan—Prosper & Merritt.

SEATTLE, WASH.

Selma Braatz—Brierre & King—Kajiyama—Clifford & Wayne—Stein & Smith—Kluting's Ani-mals.

VANCOUVER, B. C.

Bert Shepherd—Billy Kelly & Co.—Weiderson Sisters—Vokes & Don—The Lamys.

TACOMA, WASH.

Kitamura Japs—Mabel Phillip—Parcho & Archer—Abbott & White—Golden Bird—Earl Fuller Band.

CLUB FOR ORCHESTRA MEN

A club for orchestra men on the style of the Lambs, Friars or other theatrical clubs is now being advocated by some of the dance men in the city. They claim that the dance orchestra now has a recognized position and that members of the different dance combinations may be termed as being in a distinct class, not exactly performers, nor, on the other hand, not merely musicians. They claim that there are a good many members of their profession, and that, for the best interests of all, a club, to be formed by members of the leading dance combinations, would be of great benefit to those who are members of dance orchestras.

Several of the leaders, on being questioned regarding such a club, replied that they were heartily in favor of it if it were feasible. It was pointed out by one of them that there was a good deal of professional jealousy among orchestra men, leaders especially, and that it would be difficult to make them agree. He admitted that such a club would do a great deal to eliminate the present existing friction between leaders as it would make for a more complete understanding between the various leaders.

*Those who have the plan in hand were asked the reason that they thought such a club was necessary or desirable and itemized the following points:

An orchestra club would be the recognized club of the profession, and would not interfere in any way with the union or with any of the fraternal organizations to which the musicians might happen to belong.

The club would serve as a meeting place where the differences of opinion between the various leaders could be amicably threshed out and matters of policy left to the membership. In this way it would do much towards promoting a spirit of harmony among the different dance combinations.

The club would give the members of the dance orchestras a place to stay during the day time. Most of them have to spend their time on the streets or in the offices of friends, agents or publishers and have no headquarters of their own.

The club would serve as a permanent mailing address and a home for all orchestra men when in the city.

The club would, besides, serve the purpose that every similar organization serves, a social organization where men with similar tastes can meet and enjoy themselves. A place where they could bring their friends, meet to talk business and relax after their work.

A club of this kind would be a means of perpetuating the present vogue of the dance orchestra in the United States and abroad.

Those interested have been asked whether they thought a club of this kind feasible. Whether there were enough men in dance orchestras in the country to make such a club possible. They replied that in New York City alone there are upwards of 1,000 men playing in recognized combinations and that if only half of these joined it would be a nucleus more than sufficient to provide for a clubhouse and the organization expenses. They also point out that because of the peculiar calling of the orchestra men it would be a simple matter for them to raise additional funds by benefits and otherwise as the theatrical clubs do.

As yet the matter has hardly gone beyond the stage of discussion but a committee will be formed during the next two weeks which will endeavor to get in touch with orchestra men throughout the country with a view to finding what is thought of the idea, and, if possible, getting it under way.

ORCHESTRA NEWS

DOERR AT CONGRESS HOTEL

Clyde Doerr opened his engagement last week at the Congress Hotel, Chicago. Doerr is no longer working for Whiteman, Inc., but has gone out on his own, his contract having expired. Doerr first came into prominence as a saxophone soloist with Art Hickman when that leader first introduced his style of playing in New York.

He was booked by Whiteman, Inc., into the Club Royal and substituted for Paul Whiteman at the Palais Royal during the three weeks that Whiteman was away on vacation.

He has proved a great drawing card at the Congress where he is playing with a combination including Earl Oliver, trumpet; Russel Hall, saxophone; George Tordy, violin; Maurice Swerdlow, piano; Frank Worman, drums; Yelverton Cowherd, bass; William Moroney, banjo; Thomas Deveney, trombone, and Clyde Doerr, saxophone.

NEW SYMPHONY ORCHESTRA

The City Symphony Orchestra, founded by Senator Coleman Du Pont and a group of prominent business men for the purpose of offering orchestral music of a high standard at popular prices, will give a series of forty-two concerts this season in Carnegie Hall, Town Hall and the Manhattan Opera House.

The orchestra will make its debut at Carnegie Hall Saturday, November 18. Its personnel will consist of eighty-three players. A number of soloists have been engaged to appear with the orchestra, including Elena Gerhardt, Marguerite Namara, Erika Morini, Rudolph Ganz, Sophie Braslau and Emilio de Gogorza.

SHILKRET BACK AT TENT

Jack Shilkret, who conducted the orchestra at the Tent up until a few weeks ago and who was replaced for a time by several others is now back with his orchestra at this midnight supper club. The management of the Tent changed leaders so frequently since Shilkret left that instead of billing the name of the orchestra in lights they called it "The Tent Orchestra" and let it go at that.

NOVELTY ORCHESTRA BOOKED

The Ibach and Meroff Orchestra has been booked for an extended run over the Keith Circuit, coming to the Palace Theatre, New York, in about three weeks. The orchestra is featuring songs with many novel effects, including a boat race done on the stage, between the "Natchez" and "Robert E. Lee," the titles of two songs which are being used by the band.

R. D. ORCHESTRA REORGANIZED

The R. D. Dance orchestra is reorganized for the coming season, and will be heard at various club dances in and around Chatham, New Jersey, with a five-piece combination consisting of Saxie Solow, sax and clarinet; Ed Hammond, violinist; Charles Floyd, piano; Banjo Woolley, banjo; and Gilly Maul, traps, manager.

BRADLEY AT THE AMBASSADOR

Oscar Bradley, the English conductor who conducted the orchestra at Daly's Theatre, London, during the run of "The Lady in Ermine," is holding the same position here at the Ambassador, where the production opened on Monday night of this week.

AL BURT AT BLUEBIRD

Paul Whiteman, Inc., has booked Al Burt and his orchestra, a nine-piece combination, for Bluebird, the new dance palace that will be opened at Fifty-second street and Broadway by Herman N. Karp. This was formerly known as Iceland, and was one of the better known skating rinks until taken over, about a year ago, by Mr. Karp and used by him as a show room for used automobiles.

Bluebird will open the evening of October 7. It has been entirely re-decorated and re-furnished at a great expense by Mr. Karp, and the Burt orchestra selected by him to furnish the dance music.

BARNEY RAPP AT THE CHASE

Barney Rapp and his orchestra, booked by Paul Whiteman, Inc., opened at the Chase Hotel, St. Louis, on Thursday, September 28, for the winter season. The orchestra, which consists of ten pieces, is known as Paul Whiteman's Pavilion Royal Orchestra.

Rapp goes to the Chase after a successful all summer run at the Boardwalk, where he played in conjunction with the Deep Sea Mid-nite Frolic, which served as the entertainment attraction at the latter place.

THE ARCADIAN TOURING

Paul Whiteman's Arcadians, under the direction of Al Mitchell, has been booked by Whiteman, Inc., for a week through Pennsylvania before opening at the Arcadia, in Providence, on October 16.

Starting October 2, Mitchell, with a combination identical in instrumentation with that of Paul Whiteman's Palais Royal Orchestra, will play a series of dates in Easton, Allentown, Lancaster, York, Harrisburg and other Pennsylvania towns lasting until his Providence opening.

VODERY FOR PLANTATION

Will Vodery and his orchestra will open at the Plantation Cafe, October 4th, in conjunction with the Plantation Revue which will open there on that night. The Plantation has been closed during the summer and will re-open with Florence Mills as the featured performer.

Vodery is an arranger of note, having formerly been a member of the late Jim Europe's band.

FRIDKIN AT OETJEN'S

Bob Fridkin and his two orchestras will continue at Oetjen's, Brooklyn, for the winter season. The orchestras are holding forth in the Gold and Fountain Rooms. Prior to their appearance here Fridkin and one of the orchestras toured the principal cities of South America.

GIBSON AT MOULIN ROUGE

Joe Gibson and his orchestra are winning new laurels at the Moulin Rouge each evening. Gibson, who was formerly violinist with Ted Lewis, was booked into the Moulin Rouge by Whiteman, Inc., with a combination of his own organizing.

VERSATILE SEXTETTE LAYING OFF

The Versatile Sextette, at the Side Show, are laying off from their vaudeville engagement this week, straightening out the act and adding new material. They are rehearsing several new numbers and will return to vaudeville in a few weeks.

PLOTNIKOFF AT THE BOOTH

Eugene Plotnikoff, the European concert master, will conduct the orchestra which furnishes the music for the Revue Russe, the Russian entertainment being provided by Elizabeth Marbury and the Shuberts at the Booth Theatre. Plotnikoff, who was born in Odessa in 1877, studied the cello in the Imperial Conservatory and was for a time conductor of the Moscow Philharmonic. During his European career he conducted orchestras in which such people as Koshetz, Heifetz and Zimbalist were soloists and accompanied Chaliapin, Pavlova and others of prominence.

David Samuel has assembled an orchestra of men with symphony training to appear under Plotnikoff's direction at the Booth.

SPECHT HAS FIVE

Paul Specht at present has five orchestras appearing under his name on the Keith circuits.

The various combinations are: Paul Specht and His Orchestra, Gordon and Kibbler and His Musical Maids, Broadway Entertainers with Cunningham and Bennett; Paul Specht's Lady Serenaders, and Metropolitan Orchestra with Folsom and Denny.

STODDARD AT SHANLEY'S

Harry Stoddard, with his orchestra, which opened at Shanley's two weeks ago, is proving one of the main attractions at this cafe. Stoddard has gathered a talented organization about him and is winning new friends daily. He has several new plans under way, his business representative, Joseph B. Franklin, having these in charge.

SMITH BACK AT REISENWEBER'S

LeRoy Smith and his orchestra are back at Reisenweber's after a successful summer spent at the LaMarne Cafe, Atlantic City. Smith has an all colored combination that ranks among the best of its kind, the stringed instruments carrying the burden of the melody.

DE HART AT DANCELAND

Charles DeHart and his orchestra opened their engagement at Danceland, Philadelphia, last week and received a great ovation. DeHart has a ten-piece combination and their playing, since the opening, has done much to keep the crowds up to capacity.

SPECHT IN VAUDEVILLE

Paul Specht and his original orchestra opened at the Raja Theatre, a Keith house at Reading, Pa., Specht's home town, last week. The whole town was plastered with posters and huge audiences attended the performance of their home town idol.

SPECHT ORCHESTRAS IN LONDON

Paul Specht's two orchestras, the Critterions and the Frisco Syncopators, which opened in prominent hotels in London, are proving an enormous success according to cable reports received at the Paul Specht offices this week.

CASTEL WITH SNYDER

Ray Castel is assistant manager of the Philadelphia office of the Jack Snyder Pub. Co. and is not connected with a New York house, as published.

SCHLOSS WITH "DEARIE" SHOW

Irving J. Schloss, the orchestra leader, is now musical director with "Good Morning Dearie," playing at the Colonial Theatre, Chicago.

MAL HALLETT AND HIS ORCHESTRA
A Dance Combination of Quality and Excellence
At ROSELAND

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"THE FOOL" WIDELY PRAISED

Channing Pollock's new play, "The Fool," which the Selwyns will bring in for a metropolitan showing about the middle of next month, has been hailed by reviewers as a masterpiece of serious dramatic writing. Pollock is said to have put in ten years' labor on the piece and even then was doubtful whether he could locate anybody to produce it. Richard Bennett read it and it is understood that it was he who brought it to the attention of the Selwyns.

The piece has already been done in the West with Richard Bennett in the stellar role. Whether he will continue in it here is problematic, since the Theatre Guild announces that he will join "He Who Gets Slapped" for its road tour. Upon its presentation in San Francisco the play drew the undivided approbation of the dramatic critics. An idea of their enthusiasm is embodied in the following, written by George Warren in the *San Francisco Chronicle*:

"Channing Pollock has put food for much thought and topics for a dozen sermons into 'The Fool' and at the same time written a play that is rich in characterization, well constructed and interesting. There doesn't seem to be a superfluous line. Every word and action has been fitted into its place to build up a character, point a truth the author wants emphasized, to throw relief into some trait of the central figure or to contrast his altruism with the complacent selfishness of the men and women around him who seek happiness in the gratification of passionate desires."

"The Fool" is also being done in London by Frank Curzon and seems to have duplicated its success over there.

SCENARIO WRITER SUES FOX CO.

Margaret Sangster, well known writer, brought suit last week in the United States District Court against the Fox Film Corporation, which she charges with copyright infringement of her scenario "The Island of Faith." Miss Sangster, through her attorneys, Bickerton, Wittenberg & Fleisher, will move this week for a temporary injunction restraining the Fox people from exhibiting the picture entitled "The New Teacher," already released, which she alleges is made from her story.

The scenario of Miss Sangster's play was submitted to the Fox Company and remained in their possession for three months before they returned it to her with the remark that they could not use it because they were already making a picture with a similar plot, it is claimed. The story of "The New Teacher" is practically identical with that of Miss Sangster's story, it was asserted by Attorney Wittenberg this week, every character and situation in her scenario being reproduced in the Fox picture.

NAMES FOR PLAY JURY

The first meeting of the organizers of play jury, whose judgment theatrical managers have agreed to accept, was held in the offices of License Commissioner John F. Gilchrist last Tuesday.

The theatrical fraternity offered a carefully selected list of those qualified to pass judgment upon plays of questionable character. The list included one hundred and fifty names, consisting of theatre owners, playwrights, authors, actors, members of the Society for Suppression of Vice and the Episcopal Social Service. Mr. Gilchrist will compile a list of equal number and it is from the combined lists the panels will be drawn.

Any theatre patron may, if he sees fit, complain to the Commissioner. That official will draw twelve names from the panel and the twelve will visit the play and sit in judgment. If nine decide it needs revision, the jury will go to the author or manager and suggest changes.

If the play cannot be made to suit it will be stopped altogether. The citizen jury will take the place of police censors, who heretofore have been sent to performances which were found objectionable. It is intended to eliminate a certain type of play, which has thrived on notoriety, resulting from police censorship, such as "The Demi-Virgin," which Commissioner Gilchrist sought to close last year.

Among those attending the meeting were Augustus Thomas, executive chairman of the Producing Managers' Association; Eric Schuler, of the Authors' League; Joseph P. Bickerton, Jr., representing the Erlanger interests; Cranston Benton, vice-president of the Drama League; Frank Gilmore, of the Actors' Equity Association; Mrs. Herbert J. Glover, of the Episcopal Social Service, and John S. Sumner, secretary of the Society for the Prevention of Vice.

Mr. Gilchrist presided. Mr. Schuler acted as secretary. Mr. Schuler said the names of the three hundred play jurors would be announced when they were notified of their appointment and accepted. There will be an equal number of men and women.

YOUNGEST SYMPHONY LEADER

The youngest symphony orchestra leader to arrive in America thus far, is Fritz M. Reiner, thirty-four, who landed in New York last week. Reiner has been the director of the Dresden Symphony Orchestra, in Dresden, for the past eight years. He came here to become the conductor of the Cincinnati Symphony Orchestra. His wife, Mme. Bertha Reiner, is with him.

Gene Greene and his orchestra is this week appearing at the State Lake Theatre, Chicago.

THEATRES HAVING BIG WEEK

A big week, owing to the World Series and the influx of bankers, attending their convention here, is looked for by the Shuberts, who control thirty theatres in this city, and all other producers. Preparations are being made at these houses to handle the unusually large crowds expected.

It was predicted at the Ziegfeld office, as well as at the Brady, Golden and Erlanger headquarters, that this would be one of the season's heaviest weeks.

Many plays are already sold out, and include "The Torch-Bearers," "Ziegfeld Follies," "Greenwich Village Follies," "Orange Blossoms" and "Bosse Bernd."

"PAINTED LADY" FOR FAY BANTER

Fay Bainter's next vehicle will be "The Painted Lady," by Monckton Hoffs, an English author, whose play "The Faithful Heart," had a successful run in England and which is being produced this week in Atlantic City.

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POLI CIRCUIT

Week of October 2, 1922

BRIDGEPORT, CONN.

Palace (Second Half)—Zematta & Smith—Jerome & Albright—Raynor & Nerret—A Night in Spain.

HARTFORD, CONN.

Capitol (Second Half)—Redford & Winchester—O'Brien & Josephine—Willie Lang—Bushman & Bayne—J. Rosmond Johnson.

NEW HAVEN, CONN.

Palace—Marie & B. Marlow—Lockett & Hope—The New Doctor—Mack & Stanton—Indian Revere.

SCRANTON, PA.

Poli's (Second Half)—Mae Miller Co.—Cooper & Lacey—Thomas P. Jackson Co.—Polly & O'Yarmark.

SPRINGFIELD, MASS.

Palace—Silvia Brann Co.—Hilton Sisters—A Ring Tangle—Lane & Freeman—Royal Venetian Five.

WATERBURY, CONN.

Palace (Second Half)—Wyoming Duo—Herman Berrens—Fiske & Lloyd—Clifford & O'Connor—Veterans of Variety.

WILKES-BARRE, PA.

Poli's (Second Half)—Wilton & Marshall—El Cleave—Click & Click—Anthony & Freda—Bowers, Walters & Crooker.

WORCESTER, MASS.

Poli's (Second Half)—Valdare—May McKay & Sisters—Roger Williams—Follies of 1922—Al. Fields & Sheldon—Vlasta Maslova Co.

WESTERN VAUDEVILLE

Week of October 9, 1922

CHICAGO, ILL.

Majestic—Humberto Bros.—Capman & Capman—Werner Amorosa Trio—Bravo Michellini & Trujillo—Lloyd & Goode—Six Harlequins—Seven Brown Girls—Hyams & Evans—Maxfield & Golsen.

Kedzie—Althea Lucas & Co.—Jerry & Gretchen O'Meara—Don Alfonso Zelaya—Panthoon Singers—Whitfield & Ireland—Carl Rosini & Co. (Second Half)—Grant & Wallace—Fries & Wilson—Sullivan & Meyers.

ABERDEEN, S. D.

Orpheum—De Onzo & Co.—Mabel Harper & Co.—Don, Cortelli & Dowd.

AURORA, ILL.

Fox (First Half)—Frank Westphal & Band.

BLOOMINGTON, ILL.

Majestic—Lyle & Virginia—Doree's Celebrities. (Second Half)—Driscoll, Long & Hughes—Zeck & Randolph—Bobby McLean & Co.

CEDAR RAPIDS, IOWA

Majestic—Al Lester—Kate Wiley. (Second Half)—Billy & Edith Devereaux—Jack Osterman—Arthur Devoy & Co.—Whitfield & Ireland—Carl Rosini.

CHAMPAIGN, ILL.

Orpheum (Second Half)—Kinzo—Georgia Howard—Sternad's Midgets.

CHICAGO

American—George & Ivy Wheeler—Vernon & Co.—Sullivan & Meyers—Marcus & Lee—Dorothy Farris. (Second Half)—Lee Hing Chin—Harris & Holley—Six Anderson Sisters.

Lincoln—Lee Hing Chin—Moher & Eldridge—Walter Fishter & Co.—Sherman, Van & Hyman. (Second Half)—Vernon & Co.—Ottillie Corday & Co.

DAVENPORT, IOWA

Columbia (Second Half)—Selbini & Grovini—Hughie Clark—Roscoe Ails & Band.

DUBUQUE, IOWA

Majestic—Billy & Edith Devereaux—Dunley & Merrill—Arthur Devoy & Co.—The Volunteers—Brown, Gardner & Trahan.

GALESBURG, ILL.

Orpheum—Harvey, Henry & Grace—Four Eretts. (Second Half)—Casson & Klem—Skelly & Heit Revue.

FARGO, N. D.

Grand—De Onzo & Co.—Mabel Harper & Co.—Cortelli & Down. (Second Half)—Bayes & Fields—Maxon & Morris.

GRAND FORKS, IND.

Orpheum—Bayes & Fields—Maxon & Morris. (Second Half)—Salo & Rizzo—Daley & Burch.

VAUDEVILLE BILLS

(Continued from page 46)

GRAND ISLAND, NEB.

Majestic—The Stanleys—Jerry & Gene—Holder's Mule Circus. (Second Half)—Fiske & Fallon—Worth & Willing—Russell Van Fossen & Co.

JOLIET, ILL.

Orpheum—Follies' Girls—Jonia's Hawaiians. (Second Half)—Margaret & Morrell—Frank Westphal & Band.

JOPLIN, MO.

Electric—Pickard's Seals—Eddie Hill. (Second Half)—Four Ishikawa Bros.—Kingston & Ebner.

KANSAS CITY, MO.

Globe—Hill & Quinell—Kramer & Johnson—Bobby Jackson & Co.—Worth & Willing—Melnotte Duo. (Second Half)—Villani & Villani—Josephine Worth & Co.—Maidie De Long—Six Tip Tops.

KANSAS CITY

Main Street—Three Danolise Sisters—Ben Mee One—Farrell Taylor Co.—Harmelin Sisters—Francis Kennedy—Beckwith's Lions.

KENOSHA, WIS.

Orpheum—Grant & Wallace—Melville & Rule. (Second Half)—Panthoon Singers—Corradini's Animals.

LEAVENWORTH, KAN.

Orpheum—Villani & Villani—Josephine Worth & Co.—Maidie De Long—Six Tip Tops.

LINCOLN, NEB.

Liberty—McNally—Lightelle & Coffman—Graham Reed Sisters & Dad—Ja Da Trio. (Second Half)—Brosius & Brown—Marcelle & Frances—Sherlock Sisters & Clinton—Walzer & Dyer—The Manicure Shop.

MADISON, WIS.

Orpheum—Bert & Florence Mayo—Rubin & Hall—Mrs. Eva Fay—Wilton Sisters—Norris' Springtime Follies. (Second Half)—Monroe & Mae—Mrs. Eva Fay—"Smiling" Billy Mason—Echoes of Scotland.

MILWAUKEE, WIS.

Majestic—Bell & Eva—Hayden, Goodwin & Rowe—Nancy Boyer & Co.—Jarvis & Harrison—Bobby Henshaw—"Let's Go"—Dave Manley—Burns Bros.

MINNEAPOLIS, MINN.

Seventh Street—Michon Bros.—Douglas & Leary—Al & Mabel Joy—Three White Kubbis—Duval & Symonds—Bob Ferns & Co.—Vernivici Bros.—Ruth Howell Duo.

NORFOLK, NEB.

New Grand—McNally—Ja Da Trio—Graham Reed Sisters & Dardon. (Second Half)—Hazzard & Oakes—Liddell & Gibson—Lightelle & Coffman.

OMAHA, NEB.

Empress—Fiske & Fallon—Russell Van Fossen & Co.—Larry Comer—Anderson's Revue. (Second Half)—Jerry & Gene—Murray & Lane—Ja Da Trio.

PEORIA, ILL.

Orpheum (First Half)—Lillie Jewell Faulkner & Co.—Driscoll, Long & Hughes—Margaret & Morrell—Diamond & Brennan—Bobby McLean & Co. (Second Half)—Doree's Celebrities—Shriner & Fitzsimmons—Degnon & Clifton.

QUINCY, ILL.

Orpheum (First Half)—Casson & Klem—Skelly & Heit Revue. (Second Half)—Harvey, Heney & Grace—Four Eretts.

RACINE, WIS.

Rialto (First Half)—Schep's Comedy Circus—Jerry & Gretchen O'Meara—Dorothy Farris & Co. (Second Half)—Althea Lucas & Co.—Leo Haley—Douglas Graves & Co.—Geo. Lovett's Concentration.

ROCKFORD, ILL.

Palace (First Half)—Monroe & Mae—Shireen—"Smiling" Billy Mason—Echoes of Scotland. (Second Half)—Bert & Florence Mayo—Rubin & Hall—Shireen—Wilton Sisters—Norris' Springtime Follies.

ST. LOUIS, MO.

Grand—Bobby Adams—Hubert Dyer & Co.—Mowatt & Mullen—Cotton Pickers—John Neff—The Hassans.

Rialto (First Half)—Sealo—Zeck & Randolph—Ethel Parker & Co. (Second Half)—Belle & Wood—Regan & Curless—Lillian Jewell Faulkner & Co.

Columbia (First Half)—Degnon & Clifton—Walker & Brown—Heim & Lockwood Sisters. (Second Half)—Glencoe Sisters—Anderson & Goines.

ST. JOE, MO.

Electric (First Half)—Holden & Graham—Burnum—Mumford & Stanley—Four Musical Lunds. (Second Half)—Bobby Jackson & Co.—Larry Comer—Melnotte Duo.

SIOUX CITY, IOWA

Orpheum (First Half)—Heras & Wills—Mildred Harris—Frank Sabini—Teddy—Juggie Land. (Second Half)—Lloyd Nevada & Co.—Swor Bros.

SIOUX FALLS, S. D.

Orpheum (First Half)—Brosius & Brown—Marcelle & Frances—Sherlock Sisters & Clinton—Walzer & Dyer—The Manicure Shop. (Second Half)—Al Lester & Co.—Harry Cornell & Faye Sisters.

SO. BEND, IND.

Orpheum (First Half)—Chas. & Helen Polly—Chas. Keating & Co.—The Brazilian Heiress. (Second Half)—O'Malley & Maxfield—Walter Fishter & Co.—Jonia's Hawaiians.

SPRINGFIELD, MO.

Electric (First Half)—Four Ishikawa Bros.—Kingston & Ebner. (Second Half)—Pickard's Seals—Eddie Hill.

Majestic (First Half)—Cross & Sartora—Waldron & Winslow—Hughie Clark—Sternad's Midgets. (Second Half)—Sealo—Lyle & Virginia—Ethel Parker & Co.—Zelaya.

TERRE HAUTE, IND.

Hippodrome (First Half)—Jason & Harrigan—Geo. Lovett & Co. (Second Half)—Farrell & Florence—Waldron & Winslow—Sherman, Van & Hyman—The Brazilian Heiress.

TOPEKA, KANS.

Novelty (First Half)—Villani & Villani—Josephine Worth & Co.—Maidie De Long—Six Tip Tops. (Second Half)—McNally—Cleveland & Dowry—Musical Lunds—Mumford & Stanley—La Mont Trio.

WATERTOWN, S. D.

Colonial—Kennedy & Nelson—Murray & Lane—Buddy Walton—Cornell & Faye Sisters.

MARCUS LOEW CIRCUIT

Week of October 9, 1922

NEW YORK CITY

American (First Half)—Wardell & LaCoste—LaToy Brothers—Browning & Davis—Wm. O'Clara & Co.—Fid Gordon—Billy Nolte & Co.—Tower & Darrell—Zara Carmen Trio. (Second Half)—Aerial Silverlakes—Emily Clark—Crescent Comedy Four—Austin & Delaney—Arnaut Trio—Alton & Allen—Headliners—Ralph Whitehead—Van & Emerson.

State (First Half)—Zeno, Moll & Carl—Three Harmony Hounds—Lambert & Fish—Geo. Alexander & Co.—Ralph Whitehead—Jazz Jubilee. (Second Half)—Downey & Claridge—Pollyanna—Hawkins & Mack—Bits & Pieces—Tower & Darrell—Milliecent D'Armond & Co.

Victoria (First Half)—Blum Brothers—Molino & Wallace—Betty, Wake Up—Hughes & Pam—Bits & Pieces. (Second Half)—Zeno, Moll & Carl—Ullis & Lee—Philbrick & DeVoe—Frank Mullane—Camia's Dancers.

Avenue B (First Half)—Josie O'Mears—Gordon, Girlie & Gordon—Maley & Singer—Sparks of Broadway. (Second Half)—Ceylon Duo—Kibel & Rous—C. Wesley Johnson & Co.

Boulevard (First Half)—Austin & Delaney—Money Is Money. (Second Half)—LaToy Bros.—Wm. Dick—Billy Nolte & Co.—Hughes & Pam—Jazz Jubilee.

Orpheum (First Half)—Sella Brothers—Lou & Grace Harvey—Otto Bros.—Primrose Minstrels—Jimmy Lyons—Olga & Nicholas. (Second Half)—Edwards & Allen—Klass & Brilliant—Geo. Alexander & Co.—McCormack & Irving—Sheffel's Revue.

Lincoln Square (First Half)—Howard Nichols—Chad & Monte Huber—Clark & Owen—Tom McRae & Co.—Wyatt's Lads & Lassies. (Second Half)—Betty Lou Hart—Challis & Lambert—Eddie Clark & Co.—Otto Bros.—Stepping Around.

Delancey Street (First Half)—Turner Bros.—Wheeler & Dixon—Crescent Comedy Four—Eddie Clark—Klass & Brilliant—Morin Sisters. (Second Half)—Ergotti & Herman—Wardell & LaCoste—Helene Davis & Co.—Tom McKay & Co.—Money Is Money.

Greeley Square (First Half)—Betty Lou Hart—Brennan & Wynne—Frank Mullane—McCormack & Irving—Permaine & Shelly—Frear, Baggott & Frear. (Second Half)—Wheeler & Dixon—Race & Edge—Wyatt's Lads & Lassies—Jimmy Lyons—Manillos.

National (First Half)—Arnold & Florence—Ullis & Lee—Helene Davis & Co.—Philbrick & DeVoe—Sheffel's Revue. (Second Half)—Sella Bros.—Three Harmony Hounds—Kimberley & Page—Ubert Carlton—Olga & Nicholas.

BROOKLYN

Palace (First Half)—Harry Rogers Revue. (Second Half)—Cameo Revue—Maley & Singer—Blum Bros.

Warwick (First Half)—Ceylon Duo—Archer & Belford—Harkins & Mack—Olga & Nicholas. (Second Half)—Turner Bros.—Fred Gray & Co.—Brown & Elaine—Sparks of Broadway.

Fulton (First Half)—Downey & Claridge—Gibson & Breuer—Fred Gray & Co.—Race & Edge—Cameo Revue. (Second Half)—Musical Alvinos—Chad & Monte Huber—Betty, Wake Up—Eddie Lambert & Co.—Frear, Baggott & Frear.

Gates (First Half)—Ergotti & Herman—Wm. Dick—Headliners—Fields & Fink—Stepping Around. (Second Half)—Arnold & Florence—Brennan & Wynne—Archer & Belford—Browning & Davis—Wm. O'Clara & Co.

Metropolitan (First Half)—Bender & Herr—Challis & Lambert—Kimberley & Page—Ubert Carlton—Camia's Revue. (Second Half)—Gordon, Girlie & Gordon—Molino & Wallace—Permaine & Shelly—Fields & Fink—Primrose Minstrels.

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BALTIMORE

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BUFFALO

Rackow—Reeder & Armstrong—Broken Mirror—Tilyou & Rogers—Ray Miller's Band.

DAYTON

Chas. Ledegar—Mack & Dean—Mabel Taliaferro & Co.—Quinn & Caverly—Roma Duo.

HOBOKEN

(First Half)—Lou & Grace Harvey—Murray Leslie & Co.—Arnaut Trio. (Second Half)—Morin Sisters.

LONDON, ONT., CAN.

Laloon & Dupreese—Rogers & Gregory—Jas. K. McCurdy & Co. (Second Half)—Cliff Bailey Duo—Nick & Gladys Verga—Carl & Inea.

MONTREAL, CANADA

LaBelge Duo—Miller, Packer & Sels—Gordon & Healy—Criterion Four—Mme. DuBarry & Co.

NEWARK, N. J.

Lucy Gilette & Co.—Stevens & Laurell—Little Lord Roberts—American Comedy Four—Little Cinderella.

PROVIDENCE, R. I.

Maurice & Girlie—Lee Mason & Co.—Brown & Elaine—Pete Curley Trio—Monte & Lyons—Elita Garcia & Co. (Second Half)—Vincent Bros.—Lou & Grace Harvey—Morris & Townes—When We Grow Up—Hart, Wagner & Eltis—Yachting.

SPRINGFIELD, MASS.

Vincent Bros.—Morris & Townes—When We Grow Up—Hart, Wagner & Eltis—Yachting. (Second Half)—Maurice & Girlie—Lee Mason & Co.—Pete Curley Trio—Monte & Lyons—Elita Garcia & Co.

TORONTO, ONT., CAN.

Theodore Trio—Fletcher & Pasquale—Lillian Steele & Co.—Barton & Sparling—Mamie Smith & Jazz Band.

WASHINGTON, D. C.

Bellis Duo—Stevens & Brunelle—Homer Lind & Co.—Harry Bewley & Co.

CIRCUS

Gollmar Brothers—Fredonia, Kas. Oct. 4; Nowata, Okla., 5; Salasaw, 6; Ozark, Ark., 7. *Man, Walter L.*—Cambridge, 4; Scaford, Del., 5; Salisbury, Md., 6; Crisfield, 7; (close.) *Sally-Foto Circus*—Jackson, Tenn., 4; Nashville, Tenn., 5; Huntsville, Ala., 6; Chattanooga, Tenn., Oct. 7.

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Vast audiences journeying to the Ziegfeld "Follies" are, at each performance, being carried back to the mysteries of the "Arabian Nights," read in youthful moments when school books were secretly tucked away in preference to the luring tales of this old classic, as Radiana, the new Universal invention, plays its translucent games amid astral surroundings of Ziegfeld's entertainment.

Assemblages of anxious and sometimes weary theatregoers are quite easily placed within the realms of the spirits as Radiana lends unknown enchantment to its surroundings when scenery, costumes, musical instruments and props are treated with this new discovery. Costumes of the beautiful Ziegfeld maidens, always a lure to Broadway, are given untold beauty when touched up with Radiana and appear unreal, luminous and iridescent and the gorgeous colors of the gowns seem to change into something not belonging to this earth.

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Sample drops and costumes treated with the sensational invention are now on display on the miniature stage in the State-Lake Building in the Windy City, the home of the Universal studios.

SAM HARRIS IN CHICAGO

Sam H. Harris was in Chicago to attend the opening of the new Sam H. Harris Theatre last Monday evening. William Anthony McGuire's comedy, "Six Cylinder Love," was the opening attraction, having made the jump from New York.

Mr. Harris will return the latter part of the week to witness the dress rehearsal of "Rain," the new play in which Jeanne Eagles will be featured and was produced by John D. Williams. The piece opens at the Garrick Theatre, Philadelphia, next Monday night.

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1711—John P. Prenderville—Act.
1712—Fred and Marjorie Dale—Opening.
1713—H. A. Yerkes—Material.

1714—Theodore A. Wilde—Monologue.
1715—Chas. Brave—Title.
1716—Harry Fuller—Act.
1717—Murray & Al Howard—Material.
1718—Rich & Cannon—Recitation.
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